

ASSISTANT INSTRUCTOR/SENDAI MANUAL



By: Eugene A. Mitchell, Ps.D., D.N.



ASSISTANT INSTRUCTOR - SENPAI MANUAL

HOW TO TEACH MARTIAL ARTS OR OTHER PHYSICAL EDUCATION CLASSES

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Sempai Manual Introduction

The job of a Sempai or Assistant Instructor is not always clear or consistent. The Advanced student is awarded the honor of more responsibilities and opportunities to learn and grow as a person under the tutelage of the Sensei or Senior Instructor. Some use this as a opportunity to bully others or otherwise inflate their egos or to take it as a sign that the Sensei wants to "hang out" and be friends. In the traditional sense, this is not true. American Sensei may not mind, but a traditional oriental Sensei would be uncomfortable with this sudden change of interaction and relationship with sempai. They may become more harsh or strict with them in order to discourage this change of relationship.

The junior students may also have some adjustments to make. A peer now has the status of not only someone with a higher rank (usually) but now operates as what would appear to be a favored position in the dojo. This is not true. If anything, more is expected of the Sempai and it is not favoritism but giving the student a chance to develop character and maturity.

There is generally no "job description" for a Sempai, and a lot of times the Sensei and Sempai fall into the game of "good-instructor/bad-instructor". Here are some of the types of tasks that a typical Sempai will perform (and more):

- ◇ Observe the comings and goings of students and visitors to the dojo and direct people to where they need to be.
- ◇ Assist in individual instruction for slower, quicker, or special students that would interfere with a group class session.
- ◇ Make certain the dojo is prepared for the arrival of students or guests in terms of cleanliness, the safety equipment, first aid kit, protective equipment, and uniforms that are required, and recruit others to assist in the cleaning of the dojo before and after classes.
- ◇ Keep an eye on supplies, equipment, the locker room, and parking lot when possible for signs of intruders, thieves, etc.
- ◇ Make sure that students are performing techniques and drills properly, and that students are paired up with practice partners correctly, and that no bullying occurs at any time, so that the respect for one another, the dojo, and the art are preserved.
- ◇ Maintain current announcements on the dojo bulletin board.
- ◇ Assist in the promotion of the dojo and the art, the demonstrations and lessons, being alert to the need for first aid or other assistance, and screening out of new students.
- ◇ Anything else within reason the Sensei asks of you.

The Sempai will, above all, try to maintain their level of competence and study and skills, as well as proper protocol and etiquette in the dojo. Such a position is an honor, and also an opportunity, and should be approached with respect. Tasks will be assigned gradually so that one will learn thoroughly and one's ego will not expand to gigantic levels.

BASIC LAWS OF MARTIAL ARTS

1. There is no first strike in karate.
2. Be aware at all times and in all ways.
3. Master the basics.
4. Understand the applications of yin and yang.
5. Use the five elements through movement and non-movement.
6. Know your opponent and yourself through empathy.
7. Learn the flow of ki through breathing.
8. Kata is a guide, not a religion.
9. Learn from each mistake and experience.
10. Your mind is your primary weapon.

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BASIC PERSONAL PRINCIPLES OF KARATE

1. Character: an aspect of personality and expression of one's soul.
2. Sincerity: in this case, to practice your art with good motives.
3. Effort: consistent and persistent energy directed towards your goals.
4. Etiquette: social skills that work towards peace and harmony.
5. Self-Control: knowing when and if and how to use the art, and discipline.

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PHYSICAL ASPECTS OF KARATE PRACTICE

1. Basic conditioning, stretching, and warmup exercises.
2. Kihons or basic techniques, with and without movement.
3. Kata or pre-arranged movement exercises for training.
4. Kumite or practice fighting, for self-defense and sport.
5. Tameshiwara or breaking techniques to develop power.

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INTERNAL ASPECTS OF KARATE PRACTICE

1. Breath control.
2. Meditation.
3. Chi kung training.
4. Enhancement of the healing process.
5. Sensory enhancement/isolation.

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DOJO MAXIMS OF MASTER YAMAKURA

1. All life is sacred and I will always respect the sanctity of life.
2. I will use karate only to defend myself and others and only use the amount of force necessary to preserve my life and that of others.
3. The ultimate goals of karate are to achieve balance & harmony with the universe, to realize one's fullest potential to contribute to mankind through the development of mind, body, & spirit.
4. True karate practitioners will strengthen their hands to lift those who have fallen, no matter how low.
5. As a karateka I will always strive to have an open mind and realize that toleration and diversity form the seedbed where creative intelligence & genius will thrive.
6. As a karateka I will apply the lessons learned on the dojo floor to my daily life & always strive to treat each person I meet with decency & respect, irrespective of their views or positions on life.
7. As a martial artist I will strive to always be aware of what is good and what is right, & to use my skills to promote peace and respect for all of humankind.

KARATE NIJUKA - JO
[Karate's 20 Commandments]
By Master Funakoshi (d.1957)

1. Do not forget that karate begins and ends with courtesy.
2. There is no first attack in karate.
3. Karate is for justice.
4. First know yourself, then know others later.
5. Mind techniques before body techniques.
6. The mind wants to be free.
7. Disaster is caused by carelessness and negligence.
8. Do not think of karate only in the dojo.
9. Karate training is for a lifetime.
10. Make karate part of everything you do; in it is exquisite beauty, experience, and knowledge.
11. Karate is like hot water: if you don't give it heat constantly, it returns to cold water.
12. Do not think of winning, but it is necessary to think of not losing.
13. Combat depends on the mastery of truth and falsehood.
14. Adjust your fighting method according to your opponent's.
15. Think of your opponent's hands and feet as a sword.
16. There are one million enemies once a man steps outside his gate.
17. Posture is for the beginner, later natural-body stance.
18. Perform kata correctly; combat is a different thing.
19. Do not forget the light and heavy application of force, the expansion and contraction of the body, and the slow and quick application of power.
20. Always think creatively.

Some useful kata learned and taught in 'Osaka' Goju Shorei Karate-do

The five Heian kata ("Peaceful mind")
 Bassai-dai (Breaking through, surrounding enemies)
 Tensho (Flowing hands)
 Seisan (13 Hands)
 Gopei-sho (Peacock)
 Kankusho (Flowing lagoon sky)
 Sanseru ("36")
 Kururunfa (Forever stops, peaceful & tearing)
 Rice - line katas 1-3
 Tung pai kung fu
 Lien shi kung fu
 Hidden path form
 Hsing - I form
 Gekisai ichi & ni
 Shinkendo
 American karate forms
 Meikyo

Three Tekki kata ("Iron horse")
 Sanchin (3 battles)
 Saifa (Tearing)
 Seiyunchin (Marching far quietly)
 Nandansho (Smooth-water/hard-victory)
 Shisochin (Four-peaceful-facing)
 Sepai ("18")
 Tsusho (bo kata)
 Wing Chun katas (3)
 Tai Chi Chuan
 Tiger-Crane form
 Kata Dante
 Lung-zhi dragon form
 Ebi no kata (serpent)
 Kusanku kata
 Gojushiho dai, sho
 Chintei

Co'Son' Goju-Shorei Karate Dojo Kun

This kun (creed) is the same as the late Grandmaster Robert Trias'; used by the USKA (United States Karate Association), and others.

This kun is traditionally recited before and after each class, but some students, particularly young ones, may have a modified version in order for them to comprehend it. It should be memorized.

1. *I SHALL CONDUCT MYSELF IN A MANNER WHICH WILL REFLECT CREDIT UPON MYSELF AND SOCIETY.*
2. *I SHALL BE LOYAL TO MY SCHOOL AND TO THE ART IT TEACHES.*
3. *I SHALL BE HONEST AND EXERCISE INTEGRITY WITH THE PURPOSE OF DEVELOPING COOPERATION AND TRUST WITH MY FELLOW KARATE-KA AND TEACHERS.*
4. *I SHALL EXERCISE RESTRAINT IN THE USE OF MY KARATE KNOWLEDGE, EMPLOYING IT ONLY IN FAIR COMPETITION AND IN DEFENSE OF MY LIFE, MY FAMILY, AND MY COUNTRY.*

Sensei answers: "All hail under one mind" to begin meditation.

Then Sensei says: "We pray that this practice will lead us on the path of peacefulness and that our higher consciousness will, in the way of karate, prevail", to begin class.

Sempai then says, when Sensei enters or leaves dojo floor, "O-rei to Sensei", and all are to bow towards him. If there is activity already in progress, say "kiotuke" first (attention).

Upon entering a dojo, you remove your shoes before actually walking upon the dojo practice area, and bow immediately to Sensei, if present, then to the kamiza, or "spirit seat" (sort of a shrine to honor Sensei, and the Sensei's Sensei or Grandmaster, flags, candle, flowers, mirror, swords, calligraphy, etc.). This is also done as you exit the dojo. Anyone who does not know or forgets should be reminded, albeit kindly.

Before you begin a match or kata, you bow to your opponent and Sensei as well, before and after the match or performance of kata. The formal hand-salute is done in a formal setting or in response to a Sensei or Dan ranking student performing it first to you. The fist means that "karate is my secret", within the left hand. The two open hands means "kara te" itself: empty hands. The prayer position refers to the prayer Sensei recited before meditation. Then, bow.

These are generally for traditional, ceremonial use. Most lessons are somewhat more informal. These things are taught to you in order to prepare you for visiting another dojo as well as operating within your own properly. This is especially true when other students or Sensei visit and expect proper decorum to be observed. You will make Sensei look bad if you do not receive his guests appropriately.

The kamiza promotional ceremony will be dealt with at Black Belt level. A relatively informal ceremony, if any, is for kyu ranks. It is at your and the Sensei's discretion. Some dojos have a party, some have a big match within the school or between schools, and some surprise you.

Most informal classes are held in yards, garages, gyms, living rooms, basements, fields, etc. and need not go through these procedures, but may retain some of these things like the bow before class, but use English names and words. Practices vary greatly between dojos and individual instructors, and if they are influenced by Japanese, Korean, Chinese, American, Pilippino, Indonesian, or other styles. Some instructors mix and match elements from a variety of cultures and styles, depending upon their training and the current fads. For example, during

the 1980's "ninja" craze, many dojos and others included a version of "ninja" training, even if the sensei had no clue as to what it was, no training in it, and no connection to the actual legitimate people involved. One dojo had students put on a black ski mask and go through an "obstacle course" in the back of the dojo in order to "train as a ninja". Another group of imagined "ninja" attempted to mug an old lady, who beat them severely with her purse. It was exotic and looked like fun, but it didn't last long. There are actually a few *real* ninja schools around, but are very selective in allowing students in, and try to have sincere students and not someone caught up in the "fad".

As it is explained in the Sensei manual section, there are a lot of fakes that make up a lot of things, or capitalize upon a rumor or legend and make money off of it. It can be tempting for some people, but you will lose your credibility being involved in any of it. Many sensei know about these tricks and games, and will mark you as a fraud. It is better to stick to the real and legit martial arts, which will take up your time just fine.

And as I also say, there are some really amazing things that one can do and learn, that seem paranormal, but all of the "magical" stuff is based upon the *mastery of the basics*. As boring as it seems, and disappointing as it may be that you probably will never be able to rip out selected organs with your bare hands or press secret points and make one's head explode or whatever, one will learn to appreciate the value of real martial arts.

The advanced martial arts that you are on your way to learning, as a sempai in particular, are a lot more than new ways to kill and more complex ways to twist someone into a pretzel, but will gradually help one develop character and higher awareness. I get sneers about this, especially from the kill-em-all/let God sort-em-out types, but I suppose one has to be mature to appreciate it. When you're young and full of testosterone, among other things, it is common to have the hunter/killer/protector instinct, and that has to be recognized. It is very real, and without it our species would not have survived. But in this world, there is a limited application for this state of mind, mainly in the military and maybe law enforcement people. Otherwise, one is just looking for trouble.

In being a sempai, you will be expected to be more inclined towards the development of maturity and character, and learn to channel the "killer instinct" into training. That is what psychologists call sublimation, where a primitive and unacceptable social drive is channeled into something more acceptable and constructive. Sensei occasionally select the wrong people for sempai, or do so out of necessity, and later it is found that the student is not suited for this. They want to fight and kill, and are learning martial arts to facilitate this process. When one is selected for sempai, these desires should be sublimated into training or the student no longer active as sempai.

As sempai, one will also be expected to be aware of their behavior in terms of being representative of the dojo, the art, and an example to other students. The new sempai may have to actually sit down and think of how they relate to others and how their behavior may affect others. They may have to reevaluate their conduct and consciously make some changes and adjustments so that there is no conflict with this position. One does not have to become a snob, or act above everyone else, but there may be some major changes needed, and discussing these with Sensei could be helpful.

There may be some additional study that a new sempai should do in order to perform as sempai adequately. One may want to make certain of terminology, protocol, and procedure, and ask Sensei if there are any questions. You do not want to stop in the middle of class to ask Sensei something you are expected to know.

In all seriousness, if you do not feel you are ready for this position, you may respectfully ask to decline from this, unless it is a temporary assignment as needed. If you do not feel the confidence in your abilities to handle these responsibilities, bring your concerns to Sensei in private and ask if there are any areas in which there would be conflicts or anticipated problems. Many Sensei will discuss it with the prospective sempai first, and/or ease them into it with a series of temporary tasks.

TEACHING GUIDE FOR SEMPai-IN-TRAINING

In order to teach, you must know your subject well. In any martial arts, you need not only head knowledge but actual, demonstratable skills. You have to be able to do what you know; not just talk about it. No where is this more true than in karate.

Be sure that, as an Assistant Instructor/Sempai, you do not try to teach things other than approved curriculum for the students - do not add or leave out anything without the direction to do so by Sensei. And do not interfere with what the Sensei is doing. Do not try to "correct" Sensei, especially in front of others. If you have questions or suggestions, it would be a better idea to approach Sensei privately or at least out of hearing range of others.

Teaching is primarily communication, not simply fighting or demonstrating technique. Some traditionalists "taught" by demonstrating, and if the beginner fell behind, literally or figuratively, that was their fault. If someone was injured, the class proceeded as if nothing happened, and the main concern was if the injured person would be in other people's way.

Communication is to convey information from one person to another. If a person has signed up for martial arts lessons, they are usually in the receptive mind-set which prepares them, however minimally, for martial arts instruction. You are not only teaching through voice, but your example, and not just combat but character, self-control, judgment, confidence and discipline. Without this, karate is simply violence, however refined. One communicates with one's voice, eyes, body, and behavior.

When an Instructor sees that a person is mature, knows how to communicate, shows respect and discipline, practices regularly, and has a desire to teach others, they may be offered the position of Assistant Instructor or Sempai.

Sometimes, however, when a person gets a title, a little power, a chance to advance a little, and a feeling of superiority over others, it goes to their head. Pride inflates them to dirigible proportions. The Biblical admonition that "Pride goes before destruction" (Proverbs 16:18) is still as true as ever. Pride is natural, but like fire, can easily and quickly spread out of control. Do not underestimate it. It appears in many forms; all hazardous. It is often why people end up in fights to begin with.

Keep in mind that just because you study a martial art does not mean that you must get into fights, meet every challenge fist-first, or beat up everyone who irks you. Some have this stereotypical image of the karate student being this growling he-man, who eats only raw, bloody meat and expect everyone to kowtow before them. This is not true.

Kidding and joking is fine, but in class, it should be very limited. No horseplay and goofing around that can lead to injury, unnecessary humiliation, bullying, tormenting. That is not the purpose of martial arts. That is the purpose of High School. One generally learns martial arts to avoid injury, not to increase it. There is no sense in wasting time and money on martial arts if either way, you get beaten up! People will do that for free. The dojo is traditionally a place for serious study of a disciplined way of life, beginning with physical training.

As a rule, the teacher should be referred to as "Sensei" in class, and often everywhere else. Traditionalists will expect one to bow to them, however some do not. That means even in the supermarket or anywhere else. It is a good rule of thumb to bow and be over-polite than not to and insult a Sensei. They will tell you if they do not wish to be addressed as Sensei and bowed to outside of the dojo.

Other students are usually addressed as "Mr." "Mrs." and "Miss" and their last name, or the oriental version which is their last name and then the suffix "-san", which is the same idea. Among those who know each other well, these may be dropped by mutual agreement. It is to remind students the need for respect between them in the dojo, and to treat each other with the respect expected between people who are studying a martial art. These practices began in Japan where, due to their unique environment, developed over centuries a code of conduct so that large numbers of people can get along living in close quarters together.

Do not overload a student with a ton of material at once. Make certain that they can both understand and perform the technique before moving on. If they are having trouble with a particular lesson, you might, after several tries, skip to something else and then return to the difficult activity with a fresh perspective and confidence from successfully learning other techniques. If they have a question on something else, you might answer it, temporarily, or wait until the end of the session. Some things require that they be referred to Sensei, as well.

If they have had previous training, you may have to discourage making comparisons with the things you are presently trying to teach them. Another problem is that other students that observe them try to imitate them and further spread the confusion. One thing to understand is that this is one of the ways in which people learn, by analysis and comparison. They are basically "thinking out loud" when they do this, because their mental processes are trying to assimilate the new information and categorize it according to related and established memories. That does not change the effect it has on interfering what they are presently trying to learn, so they have to be reminded to set it aside while they are learning your style. Remember the Zen parable about the full tea cup - If your teacup is overflowing, you have to empty the first cup in order to be ready to be filled with new things.

People also want to show what they know, to prove that they are not totally "inferior" as they are in a role of "student" and many feel that this is an inherently "inferior" role to be in, especially males. For combat arts, males have this tendency to believe, albeit subconsciously, that they should already know something about fighting and defending, as this is a natural instinct, and if instruction is required, there is this feeling that they are inadequate in some way as a male. This is not true, of course, but that is the way it is. This problem should be clear to the instructor in training so that you won't become too frustrated with assertions about competence and the ability to do many things like defending themselves and others. Taking instruction actually means that one is taking their role as a man seriously and they want to become good at it.

You may also be asked about books, movies, TV shows, other students, schools, or instructors, and styles. As a rule, do not put down any of these, and remind them that reading a book alone does not make them a fighter, movies and TV are fake and designed specifically to entertain, not instruct, and that individuals are good and bad and should be judged fairly, and that all styles have good in them (and share a substantial number of elements). Exceptions are made when something is so disagreeable or misleading that warning the student is the right thing to do. Don't be afraid to tell the student that you are concentrating upon studying your style and are not familiar with whatever they are inquiring about.

When you speak with the student, make sure that you are understood. Speak clearly and normally and watch the student for signs of bewilderment, puzzlement, boredom, or distraction. This is especially true with persons that have Attention-Deficit problems. With them in particular, you have to organize the lessons so that they are in easily-learned and mastered parts, and that there are a minimum of distractions around. A student may be assigned private lessons until their ability to concentrate has strengthened for this reason.

Persons with Attention-Deficit problems are easily distracted with lengthy, complex tasks. They often have a problem with immediate gratification and impatience. This can make "playing nice" with others difficult, and operating within a group class. One thing that works is a series of short games with a few rules. Remember this when they enter the dojo and are given a long list of new rules, customs, and traditions from a totally different culture. In the process of teaching martial arts, you may also be teaching social skills and patience, and ability to concentrate. Another problem is competition - common in the dojo, but not good for ADD persons. You have to take the emphasis off of competition and comparisons to others. At the beginning, at least, the idea of "winners and losers" has to be downplayed. You may have to arrange periodic breaks. Have reasonable expectations, with any youngster, not just ADD kids. They are kids, and make it a game that is fun, not grim and over-serious. In doing so you will have to use your imagination, and theirs, for role-playing and such.

Being "burnt out" is not the same as laziness, but both have to be watched for. They are still interested in learning martial arts, but there may be differences in their expectations and the reality of the hard work involved in really learning an art competently, especially for young

persons, who watch people learn martial arts in movies within two hours, is lost to them. It isn't too far out of "tradition" to alternate the program a little when a student has reached a "plateau" in learning and isn't progressing, despite your best efforts. This may also involve problems at school, home, work, and so on.

Communication has several levels; from brief exchanges and politeness expected in social situations, to being able to be completely honest and open with your feelings and thoughts. It is not expected that you become close friends, because as a rule it is not customary for students and teachers to interact on that level of intimacy. It is not uncommon, however, for friendships to develop between students and teachers, as long as it doesn't affect training.

First, be honest with yourself when it comes to communication. Be clear, remaining within the limits of your relationship. Timing is crucial in communication as it is in martial arts. Try to perceive their feelings and thoughts, as a sempai once went through the same things the new student is now experiencing. There are times and places in which it is appropriate to encourage them to express themselves. Remember, your body language, eyes, voice tone convey more than words alone. They should all match, that is, not have any incongruities (a smile and a gruff voice). Beware of blockages in communication (in you both), such as comparisons, rehearsing, defensiveness, filtering (picking and choosing what to hear), attitudes, sensitivities, assumptions, prejudging, incomplete data, etc. Exaggerating is another problem, as is personalization, blaming, unreasonable or subjective standards, and a need to hold to a certain role or image. These can be good or bad. Always check yourself out first, thinking of how they are perceiving you. Put yourself in their shoes, imagining how they feel. If needed, paraphrase and clarify what they say to make sure you understand them: "You feel like ____", or, "So, the way you see it is...."

You may have students, especially children, who will need to show off. Without having them lose face, remind them to concentrate upon their lessons (although a little embarrassment seems to help sometimes!). Then compliment them on something they are doing right, and be sincere. One word is all it takes. If they are doing something wrong, relate it to something that they do well and ask them to try it again, slowly.

You may use humor to lighten up the class, but don't overdo it. When assisting the Instructor, do not interrupt, and pay attention so that you set an example for others. If you aren't interested, they won't be either. Know your subject well so that you can be confident in what you say and ready to take over the class when Sensei suddenly turns it over to you.

Keep good eye contact with the students. If several, vary eye contact with each of them. You don't have to stare them down, just visually and mentally keep in touch with each of them. They are all individuals, even though they are in a dojo where individuality is downplayed. Make sure that you are heard clearly by all. If there is a problem with this, you may have to rearrange the students so that they can all see and hear you with approximate equality. The demonstrations should be visible to all without having to climb all over the place or use chairs. Everyone should be able to participate according to their level of ability. No one should be left out. Be aware of specific needs. The general pattern in teaching is: Describe, Demonstrate, Do. That is the easiest that I can explain it, and easiest to recall.

When describing a technique, be simple and clear ("this is a way to respond to a grab"). In demonstrating, you usually should not speak at first; let them concentrate upon what you are doing. You try to go slowly, and imagine whether some students will see the details. Thus you may have to repeat it for the benefit of students opposite of the others. A person with poor vision may have to be accommodated so that they are in front and able to see. A hearing-impaired student also may have to be allowed to be closer than usual. Short students may have to be placed in front for this reason. A technique may have to be repeated several times.

Make sure that there is no jewelry, weapons, sharp objects, furniture, food, drugs, alcohol, and so on which will interfere with class and free movement. You might not be like the Sensei who, seeing an earring in the ear of a student, yanked the thing out, handed it to him, and sent him on his way until next week. Yes, he came back; I think he was afraid NOT to. But you can emphasize that the dojo is a special place, or at least the time and place of practice is special and not to be treated lightly. So a person should be prepared to totally focus on what he is

there for, not anything else. If the dojo does anything else (charity work, parties, etc.), it is a bonus. Traditional dojos may have observances of Shinto, Buddhist, and other holidays, especially when presided over by Sensei from or trained in the orient.

In regards to "extracurricular activities" of a dojo: you should be aware of these, if any, and what exactly you will be expected to do as sempai. This is especially true when visiting another dojo. A Christian sempai or Sensei, for example, should refrain from sticking his feet in his mouth in terms of "those pagans and heathen who are unsaved". Referring to the shrine (kamiza) as an "idol" and bowing as "worship" does not fare well, either. To the Japanese and others, bowing is a sign of respect, not worship, which are totally different things. I *respect* electricity, which accounts for how I've thus far avoided electrocution. I do not worship it. However, I *worship* my God, Yahweh; which may also have to do with not thus far being electrocuted (e.g., by lightning). My relationship between the two is very different.

A sempai may also have to deal with disruptive people when they are teaching and attract an audience. You can ask or demand that they leave, ignore them, as well as you can, you can ask them to join (and pay student fees up front), explain what it is that you are doing and how that, in order to learn this specific style, it isn't good to confuse the students with other things just yet, and you can try to answer questions after class. Or, you can always refer them to Sensei and tell them you are not allowed to teach others, accept challenges, or answer certain things, and that Sensei has to do that. Don't sound whiney or afraid. You have been assigned to help tutor a student and nothing else. It is your judgment that will determine how you deal with each individual situation. Be confident and non-threatening, if possible.

Determine what the student is taking lessons for: because a parent said so, (to live up to a parent's image of having violent children or expressing violence through their children or dogs, etc.), for self-defense, for sport, to meet new people, to get into shape, to feel more confident and masculine, to be able to act as a protector and defender adequately, or some other reason. There may be several reasons, and you should know which are most important so that the lessons can have these priorities in mind.

When you teach, there are times when it is easier to describe something in vivid language, that creates mental pictures and invokes memories in the student. Most people (about 75%) are visually minded, and think in terms of mental images. Such are also about the same amount of people extroverted and socially energized. A smaller number of people are auditory-minded, and think mainly in voices, sounds, and music. An even smaller minority are kinesthetic-minded, and relate to emotions, feelings, sensations, touch, and action the best. Many people (to make things more confusing) operate with a combination of the above, the minorities of auditory and kinesthetic minded people having to learn to conform and learn to operate in a world filled with visual minded people. This has long been an obstacle to teaching and learning. A teacher trying to teach one way to a student who thinks another way rarely works. Sometimes teachers catch on, most do not.

How a person thinks can be detected by the way they express themselves: visual people tend to say things like, "I see", "See what I mean?", "That was very bright", "A colorful way to put it", "Beautiful!", "Ugly!", "Picture this", and other ways that indicate a visual reference. Auditory people may say things like, "I hear you", "Listen up!", "Loud and clear", "Sounds like nonsense to me", "Now hear this", "It's music to my ears", and many other sound-related references. Kinesthetic people will say things like, "I have a good (or bad) feeling about this", "How does this grab you?", "That's touching", and other sensation-related expressions.

It is no hard-and-fast rule, because people imitate one another and pick up language all the time, especially younger people, but it is one thing to listen for. Another way is to watch a person's eye movements when they think. The eyes are directly hard-wired to the brain, and their movements often reflect different types of mental activity taking place. Looking up generally means that they are accessing visual information. Up and to the left (your left, their right, indicating activity of the right side of the brain) indicates creativity, constructing images, future planning and possibly deceit (law enforcement sometimes uses this in interrogations). Up and to the right (your right, their left, pointing to activity of the left side of the brain) indicate access of memory, and stored images. This goes for auditory and kinesthetic people.

A good thing to note is, under stress, a person relies more on his or her **primary** manner of thinking, or modality. The dojo will have many stressors, and deliberately introduce stress gradually into training so that, under the stress of actually being in a fight, the student can do what they have to do efficiently. When this is not done correctly, a student will "freeze up" in a stressful situation, even if they are technically good. Stress is one of the things that a dojo is supposed to deal with. All of the so-called "hocus-pocus" of meditation and spirituality that some people scoff at finds its great practicality here. So that means that part of this process will be the teaching crucial matter mainly through their primary modality.

Occupations, with adults, also can indicate a preferred modality (or maybe suggest a change of career!). Obviously, artists, architects, draftsmen, and such emphasize the visual, but there are many others. The auditory might seek out careers in music, speech, radio, and other jobs. Those who are communicated with best through feelings and sensations might like the fields of acting, counseling, sports, and so on. Anyway, a person learns best when taught according to their modality. One can be communicated with best, in a crisis, in their primary modality. Being aware of this is useful for the serious student of psychology and teaching.

There are exceptions to this, however. Often the eye movements can be reversed with brain damage, left-handed people, or due to other reasons. Some rather rare people are olfactory/gustatory oriented, that is, relate best to smell and taste. I would suppose these are the ones who become master chefs or perfume makers. They may say things about things that "leave a bad taste in their mouth" or "something smells fishy around here".

An auditory (sound) minded person will look towards their ears, as a rule. Looking to their left ear indicate that they are recalling sounds, voices, conversations, music, and so on. Looking to their right can mean that they are constructing or imagining sounds. For example, musicians may look to their left when recalling a tune in memory, or to the right when being creative. The same goes for conversations and other sounds.

Looking down and to their right means they are experiencing emotions, or an emotional reaction to something. Looking down and to their left can mean experiencing physical sensations, or an internal conversation. Looking straight down is frequently associated with the conscience, such as feelings of guilt. Also, looking down and side to side indicates intuition.

We all use a combination of these, often unconsciously. This can be used in teaching, learning, counseling, crisis situations, and many other formats. It is called Neuro-Linguistic Programming (NLP), and there are some very good materials on it that can provide advanced instruction on it. It also helps in breaking unwanted habits. Some people combine it with hypnosis, mainly Ericksonian hypnosis, and some use behavioral techniques, but it seems to fit best with Cognitive-Behavioral psychology.

In terms of counseling, Sensei needs to be informed if a student is having personal problems. There are times when you may need to intervene, but as a rule, you are advised to mind your own business unless you are also a psychologist, psychiatrist, social worker, or other type of professional that is appropriate for the situation (police, lawyer, doctor, etc.). Keep yourself, Sensei, and the dojo out of the problem, if you can. You are a representative of the school, the art, and in a way of Sensei also, and should remember that. For example, if a bully is bothering a student, it is not your job to be their bodyguard, but it wouldn't hurt to walk or drive them home or accidentally/on purpose discourage the bully into choosing another occupation. But if a student is the bully, or tortures small animals, lights fires, etc. you may need to consult a proper authority. Those are **SERIOUS DANGER SIGNS**. Boys are not just being boys; they are being psychopaths in training.

It may also help to be aware of signs of abuse in vulnerable persons such as children and the elderly. Often the abused will become the abuser and the oppressed will become the oppressor, because one thing we have learned from history is that we have not learned from history. Certain types of abuse have to be reported when it is clear to someone that abuse of some sort is occurring. Not reporting it can get you into trouble. A person can be looking for help in martial arts or their abuser can even have them take lessons so that bruises and such from them can be blamed upon martial arts practice. Yes, it happens.

You may wonder if the dojo is actually used as a refuge for the abused and school for those

who are abused, bullied, afraid, weak, and so on...as a rule, everybody has issues, and some more than others. You can get people that are trying to escape one situation into one that they can feel empowered. The problem is that the bullied often end up bullying and abused often become abusers. This has to be watched for at all times, as the dojo, contrary to some people's ideas, is not a place where bullies and weaklings are brought together so that bullies can abuse and the weak can be beaten. The dojo is where everyone is learning respect and honor and self-control, not an arena for sado-masochistic activity.

Although the dojo can be a harsh, strict place, it is not without a soft side. "Martial" arts imply war and mortal combat for life and death, but the more socially acceptable medium for that is the military. There are many similarities, and they can compliment one another in many ways. The discipline behind the military is to prepare spirits, minds, and bodies for the extreme stress of combat, where a person is far removed from their mundane lives. They also have to learn to work as a team efficiently and under stress. And they have to learn to obey orders without question or hesitation. These things are often transferred to the dojo, and they may or may not be needed for the teaching of a particular student, but it is part of the traditional martial arts and it is a judgment call as to how much Sensei will include.

Learning begins at birth and ends at death, and the quality and quantity of the data acquired depends upon the individual. If one learns a martial art, it should be of an overall quality that has a meaningful contribution to a person's life. They should not look back on their days at the dojo as a nightmare they prefer to forget! Many other things compete for the student's attention, and may be on their mind, distracting them from the lessons, and they may have to be dealt with, at least briefly. If they cannot concentrate fully upon the class, this should be recognized, and, if you feel it is necessary, inquired upon. Don't be nosey, but invite discussion of whatever it is, or refer them to Sensei for counsel. Wait for a break or after class.

If it seems that they need to discuss something, do not rush them into it. And above all, unless it is very serious, **DO NOT DISCUSS THEIR PERSONAL MATTERS WITH ANYONE ELSE**, without their consent. They will not trust you if you blab, and if you have trouble in this area, refer them to Sensei before they say anything substantial. This is also part of sempai training, if you are going to become a Sensei yourself. You may have to practice keeping secrets. Some people are no good at it. This is another aspect of yourself that you will have to deal with in your personal growth and development.

Controlling one's tongue is a difficult matter, long recognized as a personal and social problem (in the Bible, James 3:1-13; Proverbs 11:9, 13; 13:3; 14:3; 16:27, 28; 17:27, 28; 18:6-8, 21; 20:19; 21:23, etc.). Some people just can't keep their trap shut, and may have no idea of how far-reaching the damage and effects of careless words can be. As St. James said, it is like a spark that lights a forest fire. No wonder Jesus said that we will be held accountable for every idle word that we speak (Matthew 12:34-37). Words can be dangerous and destructive things, as well as good and constructive. This is true in teaching, counseling, and nearly every other aspect of life.

There are exceptions to the confidentiality requirement, and that is in cases where you need advice as to how to deal with a person's problem. You can consult clergy, Sensei, doctors, psychologists, lawyers, social workers, on the understanding that you are keeping their problem confidential. Ongoing abuse of minors, of course, have to be reported by law. Always remember the caveat about getting into an area in which you have no knowledge, experience, or competence. Refer it to professionals. If your main concern is to tutor a student in martial arts, it is hardly cause to psychoanalyze them.

You will, in time, learn signs of problems, illness, injury, and other hindrances to instruction. You will learn who is lying, taking drugs, trying to manipulate you (e.g., go beat this guy up for me), drinks, bullies, and who should not be taught karate at all (gang members, muggers) by their behavior. Warning signs like a bad temper, abusers, destructive, bring this to the attention of Sensei if your advice does no good. They may need to be counseled or dismissed. Do not worry about losing a student like this, as they will bring a bad name to the dojo. Either they gain control over their vices or they will need to be steered elsewhere.

In terms of personality analysis, they are divided into four main groups (although some systems have many more), and polarized into opposites, making eight total. In accordance with the Oriental train of thought, this is divided into "yin" and "yang", like everything else in the universe. There are many ways of looking at it, and one can extrapolate many other structures into which these concepts will fit. For example, the "elements" are often used in this way, which is how I arrange it: five main trait groups which can be yin or yang, according to the five "elements" of Oriental thought: fire, earth, air, water, wood. Yes, this is arranged around a five-pointed star (don't freak out). I may have to explain the pentagram on occasion in order for students (especially Christian ones) to know EXACTLY what it does and does NOT mean. Like the swastika, it was originally benign or good, and turned into something evil much later.

The first division is Extroversion and Introversion. Extroverts tend to like and seek social contact and interaction, and are energized by this. Introverts tend to avoid it and, more often seen as "snobs" even when they are not. Extroverts work and play with others better, communicate better, and can be a "team player" much easier. Introverts are more territorial and feel invaded if a lot of people are around, especially strangers. Stress is coped with differently with these two types as well.

The second division is between those who relate to "Sensation": whether physical stimuli, smells, tastes, sounds, visual input, whatever. They deal with external reality, facts, history, the past, science, use of the "left brain". They are realistic, practical, and usually logical. The other type are those who are "Intuitive", deal with the future, speculation, imagination, creativity, fantasies, dreams, "gut-feelings" and hunches, and potential. They deal largely with the "right-brain" functions.

Thirdly, people also are generally Subjective (emotion-oriented) or Objective (thinking-oriented). Feeling/Subjective persons deal well with values, emotions, morals, ethics, and individuality. Objective/thinking people deal well with principle, laws, standards, analysis, and a foundation on which to build.

Fourthly, there are those who relate to Judging or those who deal with definite, fixed ideas, closed mind, time limits, deadlines, more serious, and deal with stress best. Opposite to them are the Adapting types, or "perceiving" ones who are more playful, less serious, do not think in terms of a time limit, open-minded, innovative, focused on the process, not the final result, and tend to be at odds with those at the opposite end of the spectrum.

One who is familiar with astrology and the personalities that are described generally as "fire, earth, air, water" will recognize these here. Many psychologists and psychiatrists and others have devised variations on these, often simply re-naming these same four types! This may not be intentional. Some are combined and divided up in different ways, but these are the basic ones. Every so often someone will write a book about their "discovery" of the four personality types, with their own names for them, only to find that it's old news. But they may have a fresh perspective on it, so don't put them down.

The four above are based upon Keirsey and Bates' book, *Please Understand Me*, and they have a fifth category, the "X" type which they do not explain very well, despite the rest of the book being very interesting, saying mainly that it is a combination of the others. Like most psychologists, the spiritual realm is downplayed and usually discounted. They do have insights into how each type learns and teaches best, which would be of particular interest to the Sempai and Sensei.

My fifth category describes the spiritual aspect of a person. It also is divisible along the yin and yang realm. Some are more spiritually "extroverted" and enjoy outward expressions of one's faith, like the Pentecostals. Some are more introverted, and are likely to relate to more introspective and contemplative worship such as meditation, the Unity school, and Buddhism.

These are directly related to how it is explained in the book, *King, Warrior, Magician, Lover* by Moore and Gillette, which focuses on the main roles of masculinity. I felt that there are also conversely four main roles of femininity as well, corresponding to the male's version, "Queen, Mother, Crone, Wife", but that is just my idea. Anyway, they all fit into one another and are complimentary to one another. There are "yin" and "yang" divisions of all of these. The value of knowing how these work will become apparent as you understand yourself and others more.

It is very unwise to become romantically involved with a student. However, the nature of such things causes this author to advise you that, if this should occur, you may wish to suspend your apprenticeship for the duration of this relationship. Other students will suspect favoritism and bias, something that you should make a point to avoid at all times. These things happen, sometimes without us realizing it, so do not take offense if the Instructor counsels you on this. It will be meant for the benefit of all involved, as you will do when in turn training another. (Except in the case where you and Sensei compete for the same person!) The dojo and the art must be kept separate without having to give up one for the other. If problems can be avoided, fine! You will have the best of both worlds.

Along these lines, be very careful of teaching a student of the opposite sex, especially those underage. This is advised even if you're innocent as a newborn babe. Innocence is not always an adequate defense in law! The sensitivity in this area leads me to give caution, regardless. Grandmaster Trias' rule on this is: "Never touch a woman student (always use a pointer)". The late O-Sensei's advice should be considered, especially from his perspective as a former Arizona State Police lieutenant. I feel that, if you know them well enough, you may make an exception. Sisters, girlfriends, wives, and so on are examples. If you have doubts, talk with the student, their parents, and/or Sensei on the matter, saying to the effect that "we will be learning throws (or holds, or whatever), and if it bothers you for me to grab and throw you, we can get another student to teach you how to do this". Be sure that you don't show favoritism in class, and you may want to have responsible witnesses, or practice in the open.

One concern of Sempai and others in martial art training is someone wanting to start a fight with you because you are practicing karate and are jealous, or feel some sort of need to "put you in your place" so that "you don't think you're so tough", or something along those lines. If you are teaching or practicing and getting all of the attention, someone will try to degrade what you do to obtain some or all of the attention. They may see an opportunity to "correct" you, "help" you, tease, criticize, give advice, provoke you, and so on.

By now you should have the self-control to ignore these types of things or politely explain that you will answer their questions after the lesson. You might have your student do some exercises or calisthenics to bore the heckler into leaving. Karate practice can be attractive to spectators, but pushups and jumping jacks are not. If possible, remind them that you are just there to tutor a student under instructions from your Teacher, and not do anything else. Any other inquiries should go to Sensei, not you. You can't just take every challenge that comes your way. Get them talking and off of the subject of you and the martial arts. Sure, you'd look stupid if you got beat up, especially in front of your student, but that is not usually the point.

You can always move the class, take a break, talk (to them and/or your student), or if needed, perform a demonstration, if you are able to, of some feat you know you can do (board breaking, a fast and aggressive kata, etc.). Don't try to do anything you've never done before, like in the movies. It's not the movies. "Tough guys" like these will be the very first in line to sue, call the police, go get their friends, obtain a weapon, etc. and cause you far more trouble than they are worth.

They often will point out flaws in your technique, (real or imagined), tell you that using a gun makes learning martial arts a waste of time, or doing this is better than doing that ("that won't work; all you have to do is *this*"). Actually, there are counters to all techniques, styles, and defenses. Each one should be learned one at a time, slowly. Yes, there are ways to counter whatever you do, but there are ways to neutralize the counter, and so on. That does not mean that one should not learn *something*, first, before worrying about every possible counter.

So you begin slowly and give the student different views of it if necessary. Show them, without speaking, at least twice. Allow them to practice on you, using control. The idea is to learn to do the defense before it can be countered. You practice until it can be done immediately with control. You should teach one thing at a time, using variety and creativity when you learn it is appropriate. You can be nice, but not waste class time stroking the egos of every heckler and obnoxious clown that comes down the pike. Always, as is possible, be professional, and give them the least amount of "ammunition" possible.

Keep examples of possible attacks realistic and relevant to the individual. Keep it connected and relevant to their age groups, activities, areas they frequent, and so on. In teaching a child, relate examples that could happen on the playground, in school, in their neighborhood, or at home. In teaching a high school student, relate it to their activities at parties, arcades, concerts, malls, etc. In teaching an adult, relate it to work, home, a bar, or other likely environment.

Also, include weapons that are likely to be found in the areas which your student travels, and the most common ones to be wielded by possible attackers. But remember, anyone can do almost anything at any time. But start with the most likely and move on to less and less usual attacks and encounters where the student must think quickly.

Each age group has its own peculiarities, and each needs to be dealt with according to their mental/physical age. Usually twelve is the minimum age for most beginning instructors to accept in private lessons, but exceptions can be made and the curriculum can be modified to accommodate younger students that are not ready for traditional instruction. You must observe them to see if they are ready to assume the responsibilities of the art. Gradually increase demands. Be patient, but don't overextend yourself or the student. If the child isn't ready, you may have to kindly explain it to them and the parent(s). That is, if they begin to show "warning signs" noted in this text, and they are not willing to change.

Younger children have shorter attention spans and tend to test your authority and patience with curiosity and temper sprees, especially if you start out too nice and they take you as easy to regard as trivial. Older children may take you more seriously, especially if they're being bullied or in fear of harm (especially in the junior to high school levels), but often expect instantaneous results. They often learn through play, so it may help to make games of the training without trivializing it; be creative and use you and their imagination with places, characters, and situations. Always keep the martial arts training realistic. They can't be expected to think or perform like adults, especially with abstraction or symbolism. Their emotions tend to be more sensitive and impressionable, so handle them with care.

Youngsters can be jealous, possessive, and sensitive, and it is important to treat students with reasonable equality, as even small children have a strong sense of what's "fair". Some kids must test their limits, and yours with temper or rebellion episodes. Remind them that they're acting like a little kid, and learning karate is part of becoming a big kid. Explain that they can go back to being a little kid after class, if they want, but right now they are learning to be a big kid. Teasing or bullying is usually from a low self-image, often as a result of being teased, bullied, or abused themselves, because they are following the example of the more powerful person in learning how to deal with smaller or weaker people. If possible, steer them away from this.

Peer pressure also compels some to get involved with "gang" behavior, and giving them karate lessons is just setting them up for a "Lord of the Flies" scene. It is a small social unit in an attempt to have independence from authority and an individual identity. Be sure that it is very clear that this martial art, like any other, is **NOT TO BE USED IN A DISHONORABLE MANNER.**

They can, however, have good points. Games teach teamwork, cooperation, role playing, and social skills. This can teach loyalty, fairness, honor, IF channeled into the right direction. They learn sharing and responsibility. In marital arts, they also learn qualities like humility, patience, and self-control, in and out of class.

Around the 10-year old stage, they may like some of the stories of karate legends, masters, and adventures, hopefully with moral points. By the 11-year old stage you may be able to begin using comparisons to the various animals and symbolism used in karate, and its moves. By the 12-year old stage and beyond they may appreciate the interpretations of kata, and allowing them to be creative. Also, throughout the teen years, karate is good for working off stress. Communication with peers is very important to them. this can be an advantage if they can promote the school, or apprentice to teach.

Among the changes that happen as a child gets older (adolescence) are rebellion, a rather biased idea of "justice", and a very strong desire for independence. Martial arts training can be

a good vehicle to learn these things. A karate instructor can be a role model or an authority figure to idolize, model themselves after, blame for a misfortune, or rebel against, depending on how the interaction begins. Any infraction of their arbitrary "rules" and expectations of their role model will be judged harshly, much more than how they want to be judged. They often swing between conformity and rebellion. The martial arts training can be helpful here, if they allow it, and if the instructor and assistants can manage.

The instructor can motivate the adolescent students with these things. Remind them that, if they can accomplish their goals in karate, their goals as adults will be much easier. The qualities learned in karate make them more of an adult and more able to handle adult responsibilities and tasks on all levels.

Common adolescent problems which can detract from training are independence and family conflicts, identity and individuality, sexual concerns, schoolwork and the value thereof, money, social problems, and generally figuring out life and what to do with it. Being "in style" is another concern, linked to peer approval and conformity.

Some of these things are common to many ages, and this is just a general guide (adapted from Dr. Arnold Gessell, et. al. in "Youth, the Years from Ten to Sixteen"). You may be able to work with some of the things mentioned as a motivator rather than against them.

In general, instruction is a stimulus to their minds, and their reaction is the response. Through controlling stimuli and response, habits are formed and a person is thus conditioned to react in certain ways to an attack. These also have to be reinforced. Use of positive remarks and encouragement for correct responses, or at least as they approach the correct responses closer, and discouragement for incorrect responses. That is, encourage them as they get closer and closer to the desired goal, called "shaping".

This is to develop habits, or at least modify them to be accurate. In learning, you must have the proper input (instruction), a communication and understanding, and you must remember, at the right time, what you've learned, and apply it. If you haven't been taught, you must improvise. Through practice, you improve then you become creative. When you improvise, without training, you rely on trial and error, plus insight. When you're creative, you take what you've learned and go from there. It is good to cultivate both qualities.

There are several levels of memory and habit. To recognize something and match it to a memory is one level. When we recall, we are able to express a stored memory and demonstrate it. Lastly, we should be able to react immediately to a situation without conscious thought. Under stress, we tend to react to things with older, more firmly established habits, rather than newer ones. Practice is the key. The structure approach says we must organize, classify, and relate new information with existing knowledge, and reinforce it, or it will weaken.

Learning occurs when a person's behavior is changed in some way. Wrong answers are changed to right ones. Wrong actions and reactions are changed to effective ones. One learns better when there is an emotional motivation, and it is arranged in an orderly fashion. For example, belt requirements, graded weights, and so on. They must be related in some way. Practice is an important part, so is repetition. Feedback has to refine it. A "reward" of some sort helps reinforce the lessons and boost morale, and thus learning.

Most people learn better when they can comprehend the whole unit of knowledge (kata, exercise, etc.) although you may teach it in logical units. Teach in time segments, broken down into work and rest periods. Each person has their own limits and high and low points. Learn to adapt to each student's patterns before trying to change them. Then you can condition them to unexpected changes.

Whatever negative they've learned can be unlearned with practice. Remember to use encouraging statements. I will provide some examples, but you should think of some others according to your student's personality. Examples are:

"That's good; you're getting better". "Keep it up". "Fine, now try that with this other move you've learned". "Great! You're improving quickly. don't give up". "You can do it". "You did good". "You worked hard and did a good job." Don't sound artificial, if possible.

Of course, these vary with your students and the appropriate times they would be effective. Try keeping it upbeat; to not receive approval is as a rule punishment enough. There is merit to the behaviorist psychology "stimulus and response" conditioning process, which is based upon the concept of rewards and punishments, but punishments are less effective in obtaining desired behavior changes and retaining them long-term than rewards. However, some people learn better by avoiding punishments, and some learn better by the incentive of reward. Most people are inclined to be the latter; if you are having a problem, determine if adding avoidance of a negative thing to the incentive of rewards will help.

Another thing which interferes with learning is trying to learn too many things at once. This is the case often with students who are afraid and being bullied. This can however, confuse them. Everyone has different levels of ability to learn, concentrate, recall, and apply. Be certain they are relaxed and keep their mind positive. Focus training, but vary it. Also, try to perceive and match their pace of learning.

With bad habits, replace them with new, positive habits, or at least neutral ones. The student may need to build upon a conditioned reflex, instead of an entirely new habit. Sometimes a deliberate performance of a habit first gives one a feeling of control over it, then begin to change to the new habit or behavior. You must focus on something else. See and hear yourself resisting the bad and doing the new. Believe that it is done.

Keep in mind the basic motivators in life: survival, food, water, shelter, avoiding pain and seeking reward or pleasure, emotions such as love, hate, lust, greed, pride, anger, happiness, contentment, etc. There are positive and negative sides to all of these. Learn how to use them. Occasionally people need to have fun. They need to express themselves in some way and feel that they've made an impact in some way on others or their environment.

Many people feel the need to leave something of theirs behind for posterity: writings, wills, recordings, videos, children, monuments, traditions reincarnations or heavenly rewards. People need a sense of self-esteem and worth. You can use these things to understand them and yourself, without the need to manipulate. Knowing that they are understood and accepted is a very powerful bonding tool. Demonstrate that you are trying to find the best way to relate to and teach them effectively. It generally isn't this complicated, but there are some students you may run into that you really need to do your homework for. Most people adapt to you, as they actually want to learn a martial art, thus will cooperate.

Keep in mind that you are not a babysitter, nor an entertainer. Some parents will see you as a way to control their kids with the threat of "sicking" you upon them. Try to build a friendship with the student without their parents' intervention, in a way that they can relate to you as a person and not as a "police"-like role, for the parents' benefit. If they are that much of a problem, there are other issues that need to be addressed before worrying about karate.

There are also some that will expect you to walk around in your gi and break boards and bricks for them, or perform some kata, or beat someone up for them, or spar with them. As a rule of thumb, don't do it. Defend yourself, if needed, of course, but try to take the focus off the martial arts and relate to them as a person, not the "karate guy". I know there is some ego involved, but I am just obligated to tell it this way. Tell them to ask someone from a karate school that likes to do exhibitions. You are not in Hollywood (unless you actually are). Do not let people have you waste your time like a circus act.

SUMMARY

Memorize the rules and requirements for your students. Be creative and have fun, without losing respect for the art. Keep your skills sharp, as your students will be imitating you. Remember: Demonstrate, Describe, Do. communicate with the students and be aware of their needs. Do not overdo it or let them get lazy. True learning changes behavior - test this. Add stress gradually. Be discreet and remember your role. Determine the speed of learning and give rest periods when needed. Give them positive feedback. Do not let this go to your head. Keep priorities in mind. Keep your personal life out of class. Minimize the distractions. Report injuries, complaints, counseling, and discipline matters to Sensei. Memory involves recall,

recognition, or habit intergrations. Practice, feedback, and repetition helps one learn to concentrate, learn, recall, and apply knowledge. It helps to try to find a habit they are conditioned to so you can build upon it a new action. Find what motivates your students and link it to training. Generally, the more you reward or encourage behavior, the more it occurs, whereas punishment discourages it (and the interaction that began the process, e.g., the lessons). Be sure to ask about and study the concepts and terms in this manual that you are unfamiliar with, either with Sensei or a dictionary or appropriate authority. Many things are briefly mentioned and may be meaningless or useless to you without study or experience.

Finally, both students and teachers have up and down times, or plateaus (where you don't seem to be getting anywhere) in learning. Let this be a time you do at least as much learning as your students, and remember, they may help you as much as you help them. Be careful of how you play out a "superior-and-inferior" relationship, as it can backfire severely. Good luck and God bless in your endeavors.

OUTLINE OF SHU HO

(training methods)

WHITE BELT LEVEL

1. Practice each technique slowly, repeatedly, till natural.
2. Before speeding up, check balance, form, and breathing.
3. Later, try techniques in different stances and angles.
4. Apply techniques to slow, simple attacks. Do not "trick".

YELLOW BELT LEVEL

5. Gradually add speed, not force, monitoring form and balance.
6. Combine techniques to practice as a unit (two or three).
7. Begin power development if control and techniques are mastered.
8. Add mobility and stance-changes with practice of techniques.

ORANGE BELT LEVEL

9. Teach focus in all techniques and breathing, with bag and pad work.
10. Teach awareness and sensitivity to opponent's movements.
11. Apply three circle theory to techniques, experimenting with how they can apply to the whole body and its various movements.
12. Begin three-step sparring with control (attack-defend-counter).

BLUE BELT LEVEL

13. Use bunkai practice. Make sure major applications of kata are covered.
14. Train in free kumite exercise, one minute. Spot strong and weak areas.

GREEN BELT LEVEL

15. Mental exercises: visualization, relaxation.
16. Free kumite exercise: two minutes; make sure all techniques learned are used.

PURPLE BELT LEVEL

17. Five step and seven step sparring of controlled exchanges. Use all techniques.
18. Seven step sparring with two opponents. Combine mental training.
19. Additional mental training and meditation skills learned.

BROWN BELT THREE LEVEL

20. Tameshiwara gradually begins as applied to techniques.
21. Advanced meditation exercises learned for mental training.
22. Three opponent three step sparring exercises.
23. Three minutes of kumite free form exercises.

BROWN BELT TWO LEVEL

24. Three opponent five step sparring exercises.
25. Three opponent three-step sparring exercises with weapons.
26. Four minutes of kumite free form exercises.
27. Improvised weapons of environment training.

BROWN BELT ONE LEVEL

28. Aura awareness exercises; advanced visualization.
29. Five minutes of kumite free form exercises.
30. Three opponent five step sparring exercises with weapons.
31. Weapons training in sticks of various form and sizes.
32. Bladed weapon training.
33. Flexible weapon training.

SHODAN/BLACK BELT ONE LEVEL

34. Additional mental training and meditation
35. Advanced weapons training for blunt/bladed/belt weapons.
36. Thrown weapons training.
37. Six minutes of kumite free form exercises.
38. Firearm safety and instructions.
39. Advanced bunkai for all learned kata.
40. Yoga applications to martial arts.
41. Seven step sparring for technique applications.
42. Advanced first aid training and shiatsu.

NIDAN / BLACK BELT TWO LEVEL

43. Additional mental training and meditation.
44. Seven minutes of kumite free form exercises.
45. "Nine steps" sparring for technique applications.
46. Firearm use and target practice, tactical and combat situations.
47. Advanced shiatsu and herbal training.
48. Advanced yoga applications to martial arts.
49. Defending attacks in pairs and triads.
50. Police and military applications of knowledge.

SANDAN/BLACK BELT THREE LEVEL

51. Eight minutes of kumite free form exercises.
52. Ten step sparring for technique applications.
53. Advanced tactical and strategic applications.
54. Advanced medical training for western and eastern healing.
55. Stealth and deception used as strategic tools.
56. Advanced military and police applications of knowledge.

COSON GOJU SHOREI KARATE
ATTACK/DEFENSE REQUIREMENTS
(Self-Defense)

White Belt:

Grabs of wrist, straight and hook punches.

Yellow Belt:

Two-hand grabs, one-hand grabs, backfist and combinations.

Orange belt:

More grabs, 3 holds, front and side kicks.

Blue belt:

5 holds, knee, elbow, combinations, back kicks, counter-throws.

Green belt:

Two-person attacks with fists, grabs, round and back spin kicks, 5 holds.

Purple belt:

Attack with blunt, bladed, and flexible weapons, 5 holds, counter-throws.

Brown belt 3:

More weapons attacks, unconventional attacks.

Brown belt 2:

More weapons attacks, unconventional attacks.

Brown Belt 1:

Multiple opponent attacks with weapons, firearms.

Shodan/Black belt 1:

Firearm safety, weapon safety, proper use and care of weapons, improvised.

Nidan/Black belt 2:

Advanced defense against attacks with weapons, hostage situations.

Sandan/Black belt 3:

Guerrilla warfare and small unit tactics.

Yondan/Black belt 4:

Military leadership skills and strategy.

Godan/Black belt 5:

Survival/Evasion/Escape, sentry removal/neutralizing.

Rukudan/Black belt 6:

Advanced military knowledge, applications, all previous skills.

Shichidan/Black belt 7:

Mastery of 3 levels of combat and military applications: spirit/mind/body.

Hatchidan/Red with white stripe:

[Classified]

SHU HO Training methods

Training methods assumes that one has a complete knowledge of the fundamentals of the kyu ranks (white to brown belts), a portion of which is given at each level. They can be combined or classified in many ways, so this arrangement is arbitrary.

1. History, philosophy, spirituality.
2. Warmups, exercises, stretches.
3. Stances & movement.
4. Falls & rolls.
5. Safety & conduct rules.
6. Targets & weapons
7. Strikes & blocks.
8. Throws & holds.
9. Kata & bunkai/kumite.

The kyu belt ranks are also nine, that is:

White (9th kyu)	Purple (4th kyu)
Yellow (8th kyu)	Brown (3d kyu - 1 stripe)
Orange (7th kyu)	Brown (2d kyu - 2 stripes)
Blue (6th kyu)	Brown (1st kyu - 3 stripes)
Green (5th kyu)	Black (Shodan)

1. History, philosophy, and spirituality. Here's an area that cures insomnia! There is value, however, in knowing that your system works, and has worked for a long time, for many people. It is good to know that what you are studying and spending time, money, and energy on has not just been made up, but crafted and refined by martial art masters over many years. And it is good to know that these masters held to a set of values and ethics, usually Buddhist and/or Taoist, that helped them decide how and when force should be applied, if at all. That is, they weren't psychopaths. And that, with these moral principles, their overall lives and character were improved, not just their ability to punch or kick.

2. Warmups, exercises, and stretches: these are done to warm and prepare the body and mind for training, make it strong and flexible, and program the mind and body to habitually and correctly move in certain ways. It also improves one's awareness and range of motion, one's balance and coordination, and one's resistance to injury and aerobic capacity ("wind"). And of course, improves one's overall health.

3. Stances and movement. This is to learn to stand and move, obviously, but to do so with efficiency, speed, ease, and coordination. When in an actual fight, things can go from bad to worse very quickly, and the ability to stay on one's feet, move out of danger, brace one's self to strike, remain on balance on uneven or unstable (or worse, slippery) ground, and not present a solid object for one's opponent to strike and absorb their force is important. Skillful footwork alone can do more than poorly-performed strikes and blocks (ever watch a matador?). Bruce Lee said, "Proper footwork can beat any attack"...this includes the study of timing and distancing (determining range).

4. Because throws are practiced, and because most fights actually end up on the ground, and for general safety purposes, ukemi or the art of falling and rolling without being hurt is taught. Falls involve slapping the ground or floor with the palm and forearm (and sometimes the triceps) to absorb the force of the fall. Front, rear, and side falls are practiced. Rolls are forward and backward, side to side, and diagonally (shoulder to opposite hip), making eight separate rolls.

5. Safety and conduct rules. Most sensei and dojo have these, and they are for the school's and student's benefit. Old-time traditionalists revel in the days where they could be as brutal as they wished with no repercussions, but in today's world (which is NOT medieval Japan!), one can and will be sued or otherwise retaliated against for going too far. Rules are to protect students from injury and unnecessary suffering, and for dojos from getting sued into bankruptcy. Often, contracts are drawn up and carefully explained and signed, and the dojo

rules are usually posted somewhere as reminders.

6. Targets and weapons - what one hits and what one hits with. Most karate books come with a semi-naked man in the "anatomical position", covered in dots, and a line from the dot to a description of the body part. Rarely does anyone recall the guy in his underwear with measles during an actual fight, and one has to gradually learn these places as they practice and visualize an opponent. Striking with certain parts of the body work better than others due to their range, hardness, and adaptability; the best being the hands for adaptability, knees and elbows for hardness (unless you are one of those cement-heads), and feet for range. Some use pressure-points a lot, such as in atemi-waza, and some just try to develop enough power to destroy whatever they hit. Some targets are more sensitive than others and only need a little pressure. Throwing is using the ground as a weapon, and holds and joint-locks are using the junctures of the body structure as targets via torque and leverage.

7. Strikes and blocks. This is not only learning to use the body to focus power and energy towards a single point or target, but use of the correct weapon or body part that is best suited for the target and level of force used. The arms are usually used; some blocks are strikes and some strikes are blocks. Focused speed equals power.

8. Throws and holds. Throws, as was noted, involves striking the person with the ground by striking the ground with the person by striking the person with the ground. The basic principle here is, one part of the body goes one way, and another (usually the opposite, in terms of body movement) goes the other way. The force of the throw is usually from the opponent's movement and momentum, and the defender guides the attacker, using their force plus the attacker's force together. This takes practice, timing, and knowledge of how to maneuver a body properly, usually over a fulcrum. The principle behind holds is ① people generally want their body parts to remain attached and operating, and ② force and leverage is used against a joint or joints to control movement.

9. Kata and bunkai/kumite. Kata is sort of a "dance" that is designed to teach proper ways of standing, moving, blocking, striking, focusing power and remaining on balance. There are several levels of application to the movements in kata, so that the same sequence can describe strikes, blocks, throws, or holds, and advance pressure-point attacks, as well as non-combative symbolic movements (although many of these also have practical uses). Bunkai is practicing, with a partner, the moves of a kata on a person. Kumite is "practice fighting" and using what you've practiced spontaneously. Kata should be learned carefully and correctly, without any improvisations of one's own, regardless of how much you believe you could improve upon a grandmaster's work. To fully understand a kata, you have to practice it for years and learn all levels of application, and be able to apply them to a real, live, fighting person. Even Bruce Lee, famous for criticizing kata, practiced kata. He criticized those who were mentally "stuck" on kata and had no spontaneity. One should ideally have both. That is, kata isn't the answer for everything. It is a training tool, and a time-tested and proven one at that.

Now we come to fitting in the concept of polarity, central to Goju-ryu and other styles. As you know, "go" means five or "hard" ("yang"). Ju means 10 or "soft" (or "yin"). Everything is divided into yin and yang in the universe, as is so in this art. A thing is yin or yang only in comparison to something else, as a rule. For example, a man is usually "yang", but an aggressive woman can be "yang" in comparison to a passive man. A hook punch is "yang" compared to a wristlock, but "yin" compared to a lunge punch; then again, a strongly-applied wristlock is "yang" compared to a weak hook punch.

So as a rule of thumb, a stance is "yin" (soft) because it is static, and movement is "yang", but stepping in a straight line is "yang" compared to pivoting (moving in a circle). Falls are "yang" and rolls are "yin". A target is "yin" (and as a rule a soft part of the body) and a weapon is "yang" (generally a hard part of the body). Strikes are "yang" and blocks are "yin" (except a hard block compared to a light-force strike). A throw can be "yin" if circular and "yang" if straight in motion, but a violent circular throw is more "yang" than a gentle straight-line motion throw. A hold can be "yin" because it is static, but "yang" if done forcefully. Kata generally has both yin and yang parts, and the same section can be both, depending on the application.

Co'son' Goju-Shorei karate-do

Belt Guides

Each belt level should have physical, mental, and spiritual skills and knowledge that should be mastered before moving on to the next level. This is important because, as a rule, each belt builds upon the foundation of the previous one. Without the previous belt being mastered, one is not always fully prepared for the belt above them.

Belts in different colors are a relatively recent innovation in martial arts. They vary rather widely from style to style, and sometimes within a style. They are rather arbitrary and may or may not fit the standards for anyone else. They also change over time, which makes things even more confusing.

The original idea was that a person's belt starts out as white and clean, and through practice, becomes dirtier and more worn and torn. Eventually, a dark-colored belt was the mark of one who had been practicing a long time and has presumably gained some expertise. Again, over time, the belt continues to be worn and torn until it becomes near-white again.

Different colors came in during the renovation of the martial arts and the beginning of the 20th century, and it is assumed that Gichin Funakoshi, the founder of Shotokan karate, was the person that brought these things into existence. At that time, there wasn't any standardization of styles, names, ranks, or techniques; styles were often named for the originator, the area in which they were practiced, for the style they were based upon (mostly from China), or some characteristic of the art itself. Shotokan, for example, was based upon Funakoshi's nickname, Shoto, or "Pine-sea", and "kan" referred to training hall. The martial arts were called, generally, "te" or hand, and was part of many styles names, e.g., Okinawa-te, Naha (city) - te, etc. Goju was originally "half-hard" as the master didn't have a name at first, and he (Miyagi) apparently was caught off guard. Later, it was made into "goju" to clearly express what he meant.

This *particular* version of Coson Goju-shorei began with Rev. Loren "Cowboy" Cox, sr. learning Lien shi kung fu in Vietnam, then returning to the US and learning Goju-shorei, sort of a combination of Shotokan and Goju-ryu, from Pat Goddard, who learned from John Konsevic, who learned from Grandmaster of Shuri-te (Shuri, a city in Okinawa), Robert A. Trias, who learned the art in Okinawa during World War II, and returned to the USA to start the United States Karate Association in Phoenix, Arizona. Grandmaster Trias died in 1988 of bone cancer, and although the organization was left to his daughter, Roberta Trias-Kelly, she decided to disband the centralized organization for a more autonomous format.

Rev. Loren Cox later taught Byron Sondag, his first black belt student, and their combination of ideas resulted in the "Co-" (Cox) and "Son" (Sondag) version. Sensei Cox then taught Rev. Dr. Eugene A. Mitchell the system, which these belt guides reflect. Sensei Mitchell was influenced by Wing Chun, Tai Chi, Tiger-Crane, Hsing-I (the last two being part of the original Shuri-te as the basis of Goju-ryu), and others.

There are many versions of the color belt system, and the only one that is really standardized is the belt system for Judo. This one contains elements of the other systems to give the student a wide variety and experience of the diversity of the arts. Thus:

White Belt - 9th kyu	Black Belt - 1st Dan (Shodan)
Yellow Belt - 8th kyu	Black Belt - 2d Dan (Nidan)
Orange Belt - 7th kyu	Black Belt - 3d Dan (Sandan)
Blue Belt - 6th kyu	Black Belt - 4th Dan (Yondan)
Green Belt - 5th kyu	Black Belt - 5th Dan (Godan)
Purple Belt 4th kyu	Black Belt - 6th Dan (Rokudan)
Brown Belt - 3d kyu	Black and Red Belt - 7th Dan
Brown Belt - 2d kyu	Black and Red Belt - 8th Dan
Brown Belt - 1st kyu	Red Belt with White stripe - 9th Dan

White Belt requirements

STANCES: Attention, Ready, Cat, Rear, Forward, Horse, Boxing and Sparring.
WEAPONS: Open and Closed Hands, 2 Front kicks, knee and elbow.
BLOCKS: Upper, Middle, and Lower hard and soft blocks.
FALLS: Forward, backward, sides.
ROLLS: Forward, backwards, sides, diagonally.
HOLDS: Arm-bar.
THROWS: Trip as you apply arm-bar.
SELF-DEFENSE: 3 defenses against grabs, use of blocks, 2 -hand grabs.
MISC. Major targets. Also must have working knowledge of dojo kun, rules, protocol, meaning of each word of Co'Son' Goju-Karate-do kyokai ryu, etc.

Yellow Belt requirements

STANCES: Crane, side-step, bear, sparring stance (2), sanchin.
WEAPONS: Dragon fist, Phoenix-eye, Leopard paw, Ox-jaw, Chicken wing, side & back kicks.
BLOCKS: Wrist and foot blocks.
FALLS: From standing position.
ROLLS: From standing position.
HOLDS: Counter-wrist grab, inverted fig. 4, fig. 4, hammerlock.
THROWS: Kick-back at ankle and knee.
SELF-DEFENSE: 3 more defenses against grabs, better block use, counters to above.
KATA: Heian 1

Orange Belt requirements

STANCES: Dragon, tiger, snake, crane, leopard.
WEAPONS: Crane, tiger, serpent, beak, head. Crescent and round kicks.
BLOCKS: "X", butterfly, shin, knee.
FALLS: Improved from previous level.
ROLLS: Improved from previous level.
HOLDS: Elbow, wrist, neck, finger.
THROWS: Corkscrew, head, knee, circle, lifting, and major hip.
SELF-DEFENSE: Advanced grabs, advanced strikes and kicks, use of falls, rolls, throws, and holds in process of defense.
KATA: Heian 2.

Blue Belt Requirements

STANCES: Second series of animal forms.
WEAPONS: Eagle, Bear, crab, tiger mouth, finger "knives", White ape offers wine, spin kicks, dragon tail kick, thumb techniques.
BLOCKS: Knuckle, slap, trapping, clinching.
FALLS AND ROLLS: From stances to ground and up to stances.
HOLDS: Double arm locks, thumb lock, 1 leg hold.
THROWS: Inner reaping throws, body drop, crab, and sickle.
SELF-DEFENSE: Two opponents with various attacks, unarmed.
KATA: Heian 3.

Green Belt requirements

STANCES: Third series of animal forms.

WEAPONS: Mantis, U-punch, double-strikes, twin dragons, scrape-downs, shoulder, serpent-tongue, needle finger, "inverted" kicks.

BLOCKS: Wing chun's tan, pak, garn, and fook sao.

FALLS/ROLLS: From a leaping start.

HOLDS: Leg locks, bent arm lock, nelsons, and spine hold.

THROWS: sweeps, hip wheel, lifting ankle, floating drop.

KATA: Heian 4, sanchin, tensho.

SELF-DEFENSE: Boxing and karate attacks.

MISC. Advanced targets, anatomy. Meditation.

Purple Belt requirements

STANCES: Monkey, mantis, bull, kneeling.

WEAPONS: Monkey knee, twist, half-moon, axe and shin kicks, forearm, serpent-head & tail

BLOCKS: hin sao, elbow, nerve strikes.

FALLS/ROLLS: Advanced from previous level.

HOLDS: Reverse back, lobster, front leg, grapevine, "banana split", Leg nelson & chokes.

THROWS: Shoulder, arm, body, lift-pull hip, bale, wheel throws.

SELF-DEFENSE: Against all previous techniques, up to three opponents unarmed, one armed.

KATA: Heian 5, Nandan sho, Gekki sai, or tekki, shisochin.

Brown Belt 3 requirements

WEAPONS: Blunt and stick weapons.

TECHNIQUES: Ground techniques, earth techniques, grappling.

HOLDS & THROWS: Spring-hip, knee-wheel, nerve-pinch, surfboard, guillotine, etc.

KATA: Bassai dai, kankusho, Saifa, Jutte, Seiuchin, Sanseru, Dannensho (practiced throughout all three brown belts, plus the advanced applications for all others). **Seisan**

SELF-DEFENSE: Against all techniques taught, plus multiple opponents and weapons.

Brown Belt 2 requirements

WEAPONS: Bladed weapons.

TECHNIQUES: All aerial techniques, jumping and flying attacks.

Advanced holds, throws, strikes.

Advanced kata of Senseis choice. (Shotokan and Goju) **Suparunpai Seipai**

Advanced meditation skills.

SELF-DEFENSE: Against all techniques taught, plus multiple opponents and weapons.

Brown Belt 1 techniques

WEAPONS: Flexible weapons, rope, cord, whips, belts, etc.

TECHNIQUES: Use of environment and improvised weapons.

Advanced holds, throws, strikes.

Advanced kata of Senseis choice.

Sample Class Outline

This is a general guide and is very flexible, provided only to give some structure to the new sempai. It is good to have some idea of what to do although you will probably make some alterations. Spontaneity is required as each student is a unique individual, and should be balanced with conformity and some personal accommodations within reason.

It is assumed that there will be at least two classes per week, and the student will practice on their own in between lessons. Further, the idea is four one-hour sessions. The rate at which a student is capable of assimilating information and acquiring skills vary greatly not only among students but depending upon moods and external circumstances. It could be between a week and two months for one to master white belt alone. The dan ranks, in contrast, may take several years to master each level (so if someone claims to be a ninth-degree black belt and is only 21, they are either quite a prodigy or full of it).

If you are using approved membership applications, you will be able to glean some useful information on the best approach to use, with the guidance of your Sensei.

SESSION ONE: Speak briefly with your student, introducing yourself and to their family members (especially if you are teaching in their home), and inspect the area in which you are going to conduct the lessons. Be aware of any hazards, like in the yard or basement, that may be a problem. If they have a dog, remember that a hound will think you are harming its master and attack you during these lessons. Also keep in mind whatever pets they have if you yourself have any allergies. You might ask when the last time they ate was, and wait a while if they had recently consumed a large meal.

Explain the art to them: it's meaning, origin, uses, and parts (the basics). You may ask about sports and hobbies they are interested in, and determine if any of those things have transferable skills to martial arts, either physically or mentally. Explain that it is taught slowly and carefully, with safety rules in mind, and to be patient about progress, not to rush things and strain themselves in any way.

Go over the Dojo kun, and have them summarize it (with young people, it is enough for them to understand that they should not go around beating people up with karate and to use it only to protect themselves. Review it in future lessons so that the other points are clear as well). This should not take long; maybe ten minutes. No sense in starting with the life of Daruma Taishi and recounting the adventures of every karate master to this date.

Unless really thirsty politely decline food or drink until after the lessons. That way if they are just being polite, they will have a way out and will not feel imposed upon. In some cultures, offering food or drink is a way of saying you're welcome in their home, and will actually be surprised if you accept.

Observe whether they are attired appropriately and ready for practice. If so, begin with the warm-up exercises. Watch for signs of problem with range of motion or discomfort. Guide their movements if they are having difficulty. Allow them to watch you at first and then attempt the exercise. Notice how fast they pick it up. You do not have to do the exact number of repetitions at first, so note if an area is weaker than another. After doing all of the warm-up movements, review them briefly. (I often have a diagrammed version of them on paper so that a student can follow it in my absence)

If you have time, show the basic stances as well. Alternatively or additionally, go over the falls and rolls (ukemi) as well. Emphasize that speed is not an issue at this time, and to take it slowly until they have learned to perform the exercise or stances correctly. Encourage them for their efforts, remembering how you began. It helps to conclude with a quick review of what was taught and one or two simple self-defense moves for them to practice until next time.

SESSION TWO: This will be a continuation of the last lesson, with a review of everything that was taught then. Note how much and how well they recall from the previous lesson. Go over the warm-up exercises and stances, and correct any errors that are taking place. You do not want them to practice anything incorrectly, because then they will have to un-learn and

re-learn, and this takes time and confuses the student. It is much better to learn correctly the first time. This is also a problem if they have had other training that has given them habits that will be difficult to break. They will have to clear their minds and approach this new information from a fresh perspective.

From the stances, teach them to step from one position to another, in all directions. Once this is accomplished, teach them to pivot in 45°, 90°, 180°, 270°, and 360° increments. It may be easier to describe them as positions on a clock, but a lot of younger students are accustomed to digital readouts. They should be able to step to the north, south, east, and west, and increments in between. They should be able to pivot clockwise and counter-clockwise in a full circle as well. This is preparing them for kata and giving them a spatial sense of their range of motion and possible angles of attack.

Then describe to them the three circle theory of body movement. Show them how different body movements follow this pattern. Teach them several main targets, but no vital areas yet (although they may know them already). Watch them carefully for the beginning of bad habits, but recognize that they are just beginning. It won't be perfect. Conclude with one or two new self-defense skills and ask for feedback on the lessons so far.

SESSION THREE: Here you will review previous lessons, as usual, including dojo kun and rules, and test their ability to use the self-defense tricks. Repeated practice may bore younger students, so you can make a little game out of it. One incentive is a piece of candy at the end of the class for each mastered skill. It would help if you began combining things in a logical order: stances and steps or pivots with falls and rolls, block and strike combinations.

Other things that have to be added as lessons go on are: strikes, blocks, holds, throws, targets, and additional self-defense techniques, using elements of white belt techniques. If they are not practicing enough on their own, question how much they actually want to learn karate. It takes practice and work. Remember that they will not always have practice partners at home for the things that need a partner, but some things can be done alone.

Keep in mind that learning needs motivation, repetition, association, and specifically use of sensory modes (sight/sound/sensation) if and when needed in conveying information. For example, if you know that they are taking karate for self-defense, remind them of this motivation when their spirits are flagging. When repeating the same thing is getting tiresome, give them some encouragement ("one more" each time; "show me you can do this", "I know you can finish this set"). You may vary the same things a bit to keep them alert. The adage of "keep it simple" is a good guide. Guide them without embarrassing them if they are clumsy or uncoordinated. Time, location, class size, environment, age, temperament, health, a possible audience and previous contacts with education will all affect how they perform in classes. Express support and confidence in their ability to succeed.

Children often attend a class because they must, and their parents demand that they do so. It is common for some parents to force a child to take karate and put the child under pressure to achieve, mainly for the parent's vicarious satisfaction. This can become emotionally damaging to the child. Alert Sensei to this if it is going on. Try to kindly take the burden off of the child having to meet the parents' expectations and allow the child to express their individuality through the art. That is, if they have no choice but to attend classes, try to find a way to relate it to being supportive of an activity that they do like. A child like this is very sensitive and sometimes requires consultation with Sensei or another professional.

SESSION FOUR: After the standard warmups, kun recital, reviews, cover any area in which leftover information required for white belt to pass to yellow belt has not yet been taught. These sessions may exceed four, and may extend to ten or more. There is no rush. Part of sempai training is learning patience and how to communicate and relate to others. This is a very important part of sempai training, so that the sempai does not feel that fighting is the only solution, and they can talk through a conflict without resorting to violence.

To pass to yellow belt, the student must show knowledge and skill in required techniques, form, balance, control, and ability to apply self-defense skills to attack with control. Sensei will give test and award rank, as well as give sempai feedback on how they did.

SESSIONS FIVE AND SIX: If they have their first color belt at this time, congratulate them for this first step in their martial art path. It is one brick in a foundation upon which they will devote a lot of time building. You may find several types of students and people around them with which you will have to deal. Some of them are:

The **Know It All**. They usually want attention, good or bad, as long as there are people who will throw peanuts into their cage. They often have a problem with jealousy. Try to tactfully integrate their feedback to the overall lesson, if possible, but sometimes, I must warn you, it only throws gasoline on a fire. Ego is a big part of martial arts, especially in this country, which is founded upon violence and rebellion. A certain pride is taken in going against the grain, and there is no shortage of "war stories" with this type of person, often of the fights and brawls they were in and the karate practitioners they beat up or were otherwise unable to adequately defend themselves. Explain that it is your job to tutor this student in this particular art, and although there are many other worthy styles, the student must learn only one at a time or become confused. It is easier to learn something systematically instead of on the street or in bars, and not everyone is suited for taking lessons in fighting in these places.

The **Mouse**. This is one that sends the message that they are frail and fragile and must be handled with great care or they will surely shatter. Demonstrate to them that they are much more resilient and tougher than they think, and that as they progress in martial arts, they will be able to shed their "Mouse" image.

The **Rambler**. Sometimes afflicted with whining and complaining, this person makes some people want to accidentally-on-purpose injure their mouth so they will shut up. The main question for them is, "Are you ready to listen to me so this lesson can proceed?" It does not have to be mean, just after they have talked themselves out a bit, it is obvious they are trying to deal with the stress of a new activity with which they are not familiar. It may also help to point out to them that in martial arts, the mouth has to be kept closed for safety reasons as well.

The **Searcher**. This person is searching for the truth and the mysteries of the cosmos. They ask a LOT of questions. Emphasize that all of their questions will be answered as the lessons take place, and it will not help to stop the lesson every minute to answer a question that will become clear in due time. Questions are good, however, and do not discourage them. You can also refer to Sensei for answers or a book on the subject.

The **Clown**. Also typically to get attention, the Clown can distract from lessons. The traditional dojo is a very serious place, and dealt with life-and-death matters. In today's society, martial arts training is usually not as grim, but it is still a place to be serious. A little humor is like sweetener, just enough is pleasant, but too much can be nauseating.

The **Mercenary**. This person is the opposite of the Clown. They are deadly serious, and want to learn to maim and kill. This person can become a Bully or criminal very easily, and should be watched closely. Sensei may have to counsel this person and find out if there is some reason they feel the need to be taught to maim and kill. Do they feel abused or threatened? Are they joining the military? Are they in a gang? Or are they just very focused on learning martial arts?

The **Critic**. This person, like the cartoon character, sees everyone else's faults but their own. They are aware of their faults, at least subconsciously, and usually attack most forcefully those things that they are guilty of themselves. Psychologists call this "projection". They have hostility they express through sarcasm, "humor", and quasi-helpful "suggestions". Tell them that if they have something to say about any other student's performance, or any other martial art or practitioner, tell you or Sensei. If it is about another student, tell them that you and Sensei are responsible for their instruction, not them.

The **Bully**. This is a person who feels that a karate school is a good place to get away with hurting others. Make it clear to them that the karate dojo is absolutely **NOT** the place to try and play tough guy. Find out if they are being bullied themselves. Keep them away from students that are smaller and weaker.

COSON GOJU SHOREI KARATE-DO

First aid and safety outline

This is a brief overview of some of the issues you will be given detailed information on by Sensei and others. You should keep your knowledge current in this. It is for the purpose of self-improvement and minimizing injuries, and becoming aware of potential health and safety hazards early. You should be knowledgeable in these matters so that your personal and legal responsibility is covered, and you will be expected to know common martial art accidents and injuries and how to prevent and treat them. This is no substitute for an actual course in Standard First Aid and CPR by the American Red Cross or its equivalent.

A rundown of the safety rules in general:

1. This is a combat art and injuries are almost inevitable, albeit minor. All precautions, including "common sense" (which is rarely common) should be exercised to prevent any unnecessary pain, suffering, or humiliation. The Sensei and sempai as well as the membership collectively shall not be held liable for any injuries unless this guideline is not followed and they are clearly at fault.
2. There will be no bullying, abusive, or disrespectful behavior tolerated. This is not only reasonable but necessary. You cannot develop trust and respect within the dojo otherwise. To instill realism into training, the Sensei will be responsible for arranging the proper psychological setting to temper a student's spirit by exposing them to fear, pain, anger, pride, fatigue, and other internal obstacles. There is a difference between abuse and strict, disciplined, and rigorous training.
3. Techniques are to be practiced slowly and carefully at the beginning until the form and body flow is natural. Speed is later added. At the beginning stages, one should not attempt to "trick" the student by suddenly speeding up or feinting. Allow them to become accustomed to succeeding in the application and practice of the techniques or they will be discouraged and feel that both they and the technique are ineffective. You should instill confidence in not only them but the art you practice and teach. Later, you may introduce tricks and traps as their ego builds. This is also gradual.
4. All members should come to class without any health problems or hygiene neglect. Their clothing should be acceptably practical, even if not using a traditional art. No talon-like nails on either feet or hands, especially dirty ones. Check the environment for harmful objects that may harm you or the students, especially if holding the class out of doors. Rocks, sticks, glass, wasp nests, animals, and other hazards are common there. It may also be a good idea not to engage in vigorous activity within two hours of a meal, or while they are unalert or ill in some way - under the influence of drugs, alcohol, or during emotional distress. Contagious diseases of course should immediately preclude them from training with anyone else. Injuries will have to be reported to Sensei (and the parents, if they are minors) immediately.
5. Students are not permitted to spar without supervision because you can find yourself blamed for a student's or another's injuries without even being aware of what went on. It is common for a couple of clowns to be goofing off and someone getting hurt. Such situations are often blamed upon the sempai or Sensei, the school, or anyone else that money could possibly be extracted from. Someone should be there to control and facilitate the activity who is trained in these matters, if it is necessary to allow sparring. As a rule, non-members are not allowed to spar with members because of the accountability and control issues. Some have this tendency to need to "prove" that they can "beat a karate guy". Some begin with control, then suddenly use serious attacks. They will have to be sent elsewhere for entertainment.
6. Students sparring must stop immediately when ordered to do so by Sensei or sempai. When you observe a student being injured, losing temper and control, going out of bounds, horseplay or bullying, you must stop them and correct the problem.

7. Teaching by a student unauthorized to do so is forbidden because they may not have the correct form themselves yet, and are teaching techniques incorrectly, because they are not trained in first aid and other things teachers know in case of an emergency, they give the impression to the public that lower ranks are qualified to teach and they are representative of the art and dojo, it causes ego problems that always attract trouble, and it puts the inexperienced student in a compromising position if confronted by a real Sensei. Permission could be granted under special circumstances to a student who is mature and teaches only approved curriculum, that the Sensei knows the student has mastered.

8. Drugs and alcohol are not to be used in class, nor shall anyone be under their influence while in the dojo because such things can alter one's judgment, alertness, mood, balance, coordination, perception, and other matters vital to the safe and respectful practice of a martial art. Use of any is discouraged, but not banned except for minors. The dojo of course does not condone any use of any illegal drug. Prescription drugs are reported to Sensei to make sure that their effects will not be detrimental to the school, and in case of emergency.

9. Hygiene is maintained because of respect for others, respect for the dojo and the art, respect for one's self, to prevent the possibility of transmitting diseases, to avoid portraying a rather repellent image to the public, and other reasons. This is cleanness of body, mind, clothing, articles in one's locker, and the dojo itself. It too is part of character building.

10. Vital areas (eyes, groin, throat, kidneys) that are sensitive and have little protection are not to be targeted at first, until control is learned and the effects of one's strikes are known. There are more injuries halfway to black belt than other times, because this isn't done, and destructive skills are learned faster than control.

11. Over-training results in injuries as well. These require time to heal, and recuperate, and often one has to re-learn the things that they were attempting to learn when the injury occurred. This also can result in psychological discouragement to practice or apathy. Stretching is a good example of over-use and overtraining injuries. This will result in taking twice as long.

12. Reporting injuries and accidents immediately is needed to keep Sensei and/or sempai aware of what's happening and able to respond to the problem. This does not have to include each and every scratch, but a student may not be able to determine the seriousness of an injury and continue practicing, making the injury worse. Some students conceal a problem, then when they realize it is worse than they thought blame the Sensei for not being aware of it.

Following the rules of safety and health plus Sensei's directions are two of the main elements to prevent injuries. The additional rules of contests and tournaments (time limits, no-strike zones, etc.) are included. In situations in which everyone was following the rules and are purely accidental, no one should be blamed. The attacker's job was to attack, the defender's job was to defend. As long as there is no careless disregard or negligence, or for that matter malice, small injuries should be regarded as a natural part of training.

It is a long-standing tradition for the healing arts to be taught in conjunction with the war arts. This was in accordance with the philosophies and religions that were a part of traditional martial arts, where violence was more common and law enforcement was worse than today. Violence is contrary to the basic philosophies, but the sanctity of the human body was also respected, thus it was to be maintained healthy and strong, and cared for when ill, and defended when attacked. Defense of others was also permitted under most circumstances. Because of their respect for life, they believed in rendering aid after being forced to injure them.

In today's society, there are benefits, legally and ethically, to providing aid to an injured assailant. You demonstrate that you were not the aggressor and acted purely in self-defense. Even if it is known and brought out in court that you practice a martial art and have the ability to maim and kill, the fact that you used only as much force as needed and gave medical help to the injured will go a long way in being seen as not at fault for assault. However, this author is not a lawyer and each state and jurisdiction differs in how they deal with these things. A lot of times it depends upon the mood of the community, how each person is regarded in the public eye, whether it is an election year (for the judge and the prosecutor), if the people in power have political ambitions, how much money each party possesses, if they own businesses or are friends or family with those who do, etc. (*The Prosecutor's Deskbook*).

The second thing that contributes to prevention of injuries is physical conditioning. In some martial arts schools, this is not done sufficiently, focusing upon "ki power" instead. To have an adequate balance between the physical and the spirit, you have to have both. That is part of the concept of "go-ju" and "in-yo" (yin and yang) of the arts. One cannot function fully without the other. The better physical shape you're in, the easier it is to prevent and heal from injury.

Frail, convalescing, elderly, and weak persons may benefit from Tai Chi Chuan and meditation to develop their inner strength first, and/or therapeutic exercises designed to build up their physical constitution first, prior to the rigors of traditional martial arts. Young people may not have to do this, as generally their bodies respond quickly to a graduated course in physical conditioning, but it depends upon the person. You do not require large muscle mass to properly perform martial arts, nor are you prohibited from participating and benefiting if you have physical problems of some sort.

Generally, the more flexible, strong, aerobic, conditioned, and stress-resistant you are, the easier it is for you to recover from illness or injury, and not become ill or injured in the first place. That is why safety rules exist and Sensei evaluates a prospective student first.

The third aspect of injury prevention is protective equipment. Cups for the groin are mandatory. In rape prevention classes and other intense training, a large amount of protective gear is worn so that full-power, deadly-force techniques can be practiced realistically against vital areas that would otherwise kill or cripple a person, no matter how well conditioned. Sometimes practice dummies are used, but lack the animation of a real person, and the realism of a thinking, determined attacker. But they are good to perfect full-power blows on parts that would be dangerous to do so on a practice partner. Protection is worn while learning to spar and reduced as a person is able to control their strikes and withstand them. Some also tape knees and other parts that are weak and likely to be injured. I do not advocate going without groin cups to "toughen up" a student, but it sure speeds up reflexes.

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Your course in first aid should include a study of sportsmedicine, nutrition, massage/shiatsu, transporting of injured persons, and any specialize knowledge needed for specific students (e.g., epileptic, diabetics, asthmatics, handicapped, etc.). Certain areas of standard first aid may not be required for a dojo, but are part of the general training (poisons, venomous reptiles, etc.). Here is a general outline from what the American Red Cross uses:

1. Cardiopulmonary resuscitation (CPR), 8 hours;
2. Wounds/bleeding and their care;
3. Broken bones and splints;
4. Strains, sprains, overworked muscles;
5. Contusions (bruises and tissue damage);
6. Specific injuries (eyes, groin, throat, head, joints);
7. Treatment for shock of various types, knockouts;
8. Heatstroke and heat exhaustion, fainting, etc.
9. Transportation of injured persons safely;
10. Accurately evaluating of injured persons, communicating useful information;
11. Inspecting, observing, and elimination of potential health hazards; and
12. Acting quickly under stress with skills as needed.

Other skills taught by the Red Cross in the Standard First Aid course are dealing with poisons, hazardous chemicals, burns, water accidents, choking, drugs, and diseases.

CPR is to use rescue breathing to a person who has stopped breathing on their own and chest compression if there is no pulse. Different techniques are used for infants, children, and adults, the pregnant and obese, those with false teeth, and other problems. The Hollywood style pounding on chest stuff is **NOT USED**, nor the neck-lifting method for people with possible neck injuries (God forbid someone has watched an old movie where they actually open the chest and massage the heart!). Chest-strikes are used **ONLY** by medical professionals who know exactly what they are doing, in the absence of a defibrillator.

A quick outline of CPR would be:

1. Determine if they are breathing. Call them loudly.
2. Holding chin and lifting, and pushing back on the forehead, straighten the airway.
3. Look in the mouth to see if there is anything blocking the airway (if they've been eating).
4. Check their pulse at neck. Call for help if they are not breathing or is no pulse.
5. Begin rescue breathing by holding their nose shut and blowing into their mouth - two full breaths for an adult, two half-breaths for a child, two quarter-breaths for an infant.
6. If their heart is not beating, push straight down on their sternum with palms and elbows locked five times: about 1 inch for adult, 1 palm and 1/2 inch for child, 2 fingers and 1/4 inch/infant
7. Check pulse after five tries. Stop chest compressions if heart has re-started and stop rescue breathing if they begin to breathe on their own.

There are several types of wounds, but a closed wound can be a small bruise to internal injuries and bleeding, requiring immediate medical attention, and open wounds can go from a scratch to a gaping hole. Bruises can be helped with ice packs, then later alternate hot and cold packs, and some herbal poultices and homeopathic treatments help to break up the blood cells under the skin. Open wounds should be cleaned, mainly with water, and antiseptic applied. The level of bleeding determines the level of bandaging required. Elevate the limb that is bleeding above the heart to slow bleeding, and apply direct pressure on the wound with a clean cloth or gauze. Do not remove the gauze if it is sticking to the wound, but place another on top if needed. Only in severe bleeding would you apply pressure to points to slow the bleeding down, and in extreme cases only for a tourniquet.

Broken bones require immobilization, if possible, and splinted. Do not try to re-align the broken pieces if you are not trained in bonesetting! If no other choice exists, splint the broken limb as straight as possible, and so that it does not move. Possible neck or back injuries are even more serious and require immediate medical help. Sometimes head injuries of the skull can be noted by unevenness of pupils of the eyes, or bleeding from the ears. There may also be disorientation, dizziness, nausea, and seeing bright flashes. This requires a doctors' care.

Don't move a seriously injured person except in extreme danger (i.e. in the middle of a highway or in water, with electrical power, etc.). If you must, try to protect the neck and spine as much as possible. There are several methods for one, two, or more people to move an injured person, and should be learned. The dojo should have a first aid kit and should not be used except when actually needed. Some dojo offices have a small refrigerator and can contain ice packs for immediate use, or they can be brought to the dojo from home in case they are needed. Sensei and sempai should all know CPR and basic first aid for typical dojo injuries, and some dojo are now requiring this for promotion.

It would not hurt to occasionally have CPR and First Aid classes held in the dojo, which would also attract members of the general public which would not otherwise enter the school. Some hospitals and other organizations hold courses in various aspects of first aid, especially sportsmedicine, which is most related to martial arts injuries. Depending upon how violent your school is, it would not hurt to learn these things. Also, inner-city dojo sometimes have injured people come in off the street for help, including people chased by gangs, mugging or rape victims, street people, etc. It happens.

Some people and organizations might agree to exchange information, that is, members of the Red Cross holding classes in exchange for martial art lessons, Doctors and nurses of a local emergency room, EMTs, and so on all have the potential for such ideas. Use of oriental healing also opens other doors to exchange knowledge of accupressure or healing herbs.

As a rule of thumb, classes are required to update your skills and knowledge from one to five years, depending upon the organization. For example, Advanced First Aid certification from the Red Cross is a three month class that is good for five years. If one is certified as an instructor for Standard First Aid and CPR, and they teach at least once a year, they are considered current unless changes have been made in the information (I am letting on how long ago I took these courses by this old terminology).

FORMAL JOB DESCRIPTION
FROM THE
DICTIONARY OF OCCUPATIONAL TITLES

DOT # 153.227-018
OES # 31321 (Occupational Employment Statistics)
Work Field: 296
MPSMS: 913, 931 (Materials, Products, Subject, Matter, Services)
SVP: 2 - 4 years (Specific Vocational Preparation)
Academic: HS or GED graduate
Salary potential: Moderate to High
Outlook: Mid-range

SPORTS/ATHLETIC INSTRUCTOR

PHYSICAL DEMANDS:

Balancing	flexibility	coordination	jumping	stepping
holding	endurance	kneeling/crouching		striking
grasping	twisting	grappling	absorbing	strikes
pain tolerance	awareness	recovery	reflexes	conditioning

MENTAL DEMANDS:

Perception	talking/hearing	depth perception	field of vision	
memory	mental endurance	patience	stress control	
teaching	demonstration	organize	lecture	observe
explain	display	test	evaluate	enforce
sell	correct	think under pressure		strategize

This is a very general overview of some of the things that are involved in teaching a martial art, or any physical activity. One has to be prepared on several levels, but each school decides what those levels are. There may be some that I have not included. the point is to use this as a guide to evaluate yourself and decide if you have any weak points that have to be compensated for or eliminated in order to perform your duties properly. That is, in looking over this list, you should decide which and what applies to you and your goals, and if there are any others, and determine if and how much your own skill level meets the criteria of your art.

For example: One of the weak points of some martial arts is the lack of endurance training. If an opponent simply evades and waits, the fighter will tire out and drop their guard, probably getting beat even if they are technically a more skilled fighter. Another is inability to think and react properly under pressure. Some people are dojo warriors, but in a real encounter may freeze up. They do not handle surprises well. Some people can brawl but not teach. Some can teach but not brawl. Many times, karate-ka have refrained from attempting fancy techniques and simply "duked it out". Or maybe a person has a health problem that gives them a weakness, for example perception or balance problems.

It is much better to find your weaknesses and strengths ahead of time, not in the middle of a fight. The dojo is the place for this kind of self-exploration, on all levels.

CAREERS IN MARTIAL ARTS AND RELATED FIELDS

Instructor: the main divisions in this are: traditional, sports-oriented, and self-defense. They ideally have a high level of expertise and are aware that they are representative of the art and the individual style and school. They are examples and models for their students and others. "Self-protection" is a subdivision which encompasses safety in daily life, security at home and work, privacy and other matters, besides self-defense. Traditional instructors of a martial art will follow the pattern set by their Sensei and promote the oriental version of the art. Sports specialists will instead stress the boundaries which limit the participants in tournaments and other contests, as well as demonstrations. Self-defense instructors will focus upon the practical and likely applications of the martial arts.

Personal Trainer: Similar to the Instructor, they concentrate upon the individual student and their needs and particular circumstances, and design a program that will meet these things. The main distinction is in the fact that the Personal Trainer models their program after the student, and the Instructor generally expects the students to conform to the art.

Professional Fighter: Mainly for those that are young, like physical training and combat, have a high pain threshold and discipline, and are very competitive. Although glamorized, not for everyone. A great deal of sacrifices and work on long-term commitments to one's self, their goals, and their trainer, is required.

Sports Medicine Specialist: A new area of health care, this is to specialize in the injuries and problems common to those who practice martial arts. Probably best to have a degree as an Emergency Medical Technician, Emergency room nursing (RN), or Physician's Assistant (PA), before trying to do this. Some also have other training, such as massage therapist, physical therapist, chiropractor, shiatsu, or other certifications. Not like the "cut man" in old boxing days, anymore.

Entertainment: Highly overrated and competitive field, like Professional Fighters, and can include both performing (being yourself) or acting (being someone else). These may include exhibitions, demonstrations, promotions, media, and education. It doesn't hurt to have a stage and camera presence and be photogenic. Keeping one's self in shape and attractive is important, as in this area, a book is judged by its cover.

Referee and Judge: So similar, they are considered together here, they both need to be very good observers, ability to concentrate and interpret movements, be familiar with styles and forms and the techniques in them, know the rules and regulations involved, and know a serious injury when it occurs. They should be able to recognize the mental and physical changes involved with two combatants and the signs of cheating. Referees should be able to position themselves properly as a match unfolds without getting injured. They should have skill and knowledge of an art to assert and carry themselves confidently in a combat arena. Judges must be as fair and impartial as possible to eliminate the suspicion of any bias.

Equipment manufacturing and sales: To do this properly, one should be aware of the needs and problems of the martial artist and sports practitioners, know the uses of equipment, the physical stress limits of the materials, possible abuses, and so on. They should be able to tell between levels of quality and useful life of a product as well, plus the reasonable costs & profit.

Photography & video: To do this, one has to know the equipment and its proper uses, how to position them, lighting, audio levels, positioning, expected direction of movements, light and color balance, and the area in which the activity is going to take place. The purpose of an educational video or photo is obviously to educate, thus one should not have a lot of special effects and cartoonisms. They should know how to do slow-motion work, close-ups, and various angles. Timing is essential, with recording images from a fight or demonstration, so that the picture(s) are taken at the right angle and time. "Bloopers" may be funny but can be expensive (unless you get on one of those TV shows).

Agent: This is a go-between and representative of a fighter or group of fighters, and on this level is also a "Manager". They are like a broker who guides a person through their fighting career. Sometimes also a "Matchmaker", they have to know individual fighters and venues,

schools and styles, physical conditioning, fighters, and especially the individual they represent. It is needed that they can somewhat anticipate the outcome of matches between individuals, and if possible, the reasons why they arrived at these conclusions.

Matchmaker: A term used mostly in old boxing days, this is a person who usually worked for a promotional firm instead of individual fighters, like the agent and manager. The other difference is the perspective: Agents and Managers of fighters want to make money for themselves and the fighters, and Matchmakers and Promoters want to make money for their company and themselves. So there is a lot of negotiations involved, almost like bazaar merchants in downtown Tehran or Baghdad or something. It is virtually a Flea Market, except dealing with people instead of antiques. Not for the weak at heart.

Coach: Mostly a term in traditional sports, one who focuses upon the team and teamwork, and can be more of a "General" of sorts. They are a strategist, and often former participants themselves, so that they know the business from their perspective as well. They are also a referee and judge for their team, and have to observe carefully the progress of training and anticipate the outcome of a fight as well, therefore being able to carefully guide a person through the cesspool of competition, and hopefully retain health, dignity, and some money when it is all over. And they have to know when it is time for one to retire. Ideally, they should be a model for the participants to follow.

Manager: Like the agent, but supposedly on a higher level, that is, with more responsibilities (or at least know how to delegate them). For example, they should also have a wide range of contacts and resources to draw upon to meet their needs and that of the people under them. They should also know about finances, publicity, and advertising and the tricky area of public relations and image. A fighter should be able to rely upon their manager to look out for their best interests, especially in the long run, and trust that in the process, they will take care of themselves so that there is no temptation to cheat them. Lastly, they should have a minimum of knowledge of the legalities of their activities.

Writer: This could be on a wide variety of areas, and assumes that one knows what they are talking about. If they are writing on something, they should be trusted to have done their research and be trustworthy. For some reason, when something is in writing, people assume that it is the truth. Most people don't appreciate how much research can go into writing an article or a novel, and not just a technical manual.

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This is a very competitive business, and there are a lot of career possibilities for the ambitious and creative.

MOST DANGEROUS SPORTS (HIGHEST TO LOWEST)

Hang-gliding
Freestyle skiing
Horseback Riding
Snowmobiling
Skateboarding
Motorcycles/Minibikes
Football (American)
Downhill Skiing
Trampoline
Hockey
Baseball
Track & Field
Field Hockey/Lacrosse
Boxing

Wrestling
Racquetball
Handball/Squash
Basketball
Soccer
Cross-Country Skiing
Cycling
Swimming
Crew Rowing/Kayaking
Tennis
Judo & Karate
Gymnastics
Scuba Diving
Jogging

Miscellaneous careers

Business and finance: These are people from lawyers to cashiers, bookkeepers, accountants, CPAs, bankers, insurance and securities people, sales and merchandising, concessions, equipment suppliers wholesale and retail, and others. Their goals are to make a profit, record financial transactions, make investments, determine feasibility of expenditures, savings, interest, risk management, budgeting, projected sales and profits, contingency planning, and so on.

Communications: This can be a division which covers advertising and marketing, public relations, and other areas mentioned, plus the use of the media to communicate with the public according to target audiences and demographics. Technical aspects include writing, photography, videography, editing, staging, set design, audio, lighting, dubbing and effects, plus traditional publishing, public speaking, and handouts to Internet advertising. This is the key to profitability and growth.

Sports Law: This is a specialty for lawyers and often focuses upon the central concerns of torts (lawsuits) and contracts (agreements). It can also involve insurance and financial management, legal representation of an art and school in one's advertising, role and responsibility of personnel, especially agents of an employer, licensing and zoning for the school, copyrights, trademarks, and patents, and others.

A lawyer will learn Constitutional law, criminal and civil law and procedure, tort law, contract law, business law, family law, property law, and so on, but to specialize in an area would mean that they not only take extra courses but preferably participate in an activity and are intimately familiar with the sports or hobby involved. In this case, it's be ideal if the lawyer were a martial artist and ran their own school, as well as acquainted with the statutes and scads of cases pertinent to any given situation. It would be rather rare for a lawyer to do ONLY martial arts law. A law degree is usually obtained in 3 or 4 years, and many states require an associates or bachelor's degree prior to getting into law school.

Sports Physician: A Doctor (MD or DO) can specialize in sports medicine, after the eight to ten years of college and specialty training, to perform emergency medicine, treatment of sports-related injuries and conditions, and rehabilitation of the injured athlete. Some also delve into body building and enhancement, conditioning, diet and nutrition, physical therapy, massage, and other areas.

Besides obtaining a Doctor degree, one can become a PA (Physician's Assistant), requiring 4 to 6 years of training, or an RN (Registered Nurse), also 4 to 6 years of training, or a paramedic (EMT or emergency medical technician) in two years. Or, there is always OMD (Oriental Medical Doctor), ND (Naturopathic Doctor), Herbalists, DC Doctor of (Chiropractic), LPN (Licensed Practical Nurse), and so on.

Security Specialist: These persons apply martial arts if and when necessary in situations where it is likely to be needed. This can include security guards, "Bouncers" (!), Bodyguards, Bounty Hunters, Private Investigators, Process Servers, Hospital Orderlies, Social Event escorts and assistants, etc. Government versions include police, military, corrections, marshals, and many others with many titles.

There are many kinds of coaches, as well as trainers, Sensei, teachers, and other such persons, and there is no one "mold" that they all should fit into, as they are as individual as their students. There is a time and place to conform, as well as a time and place for adaptation, and a time and place for resistance or rebellion. The traditional dojo normally tolerates no resistance nor rebels, and those with other ideas are often made to feel extremely uncomfortable in the environment in question, and leave on their own.

It seems that there is a synergistic interaction between teachers and students where the personality and style of the teacher and the learning style of the students mesh well, or they successfully adapt to one another so that the goals of learning the sport or martial art is accomplished. Sensei of martial arts want money, sure; but they also want the feeling of accomplishment in producing good students and passing on the martial art to worthy students. By extension, they also want to contribute to the student's well-being and life, and know that they have helped to make other's lives better in the process.

Incidentally, there are often other motivations for teachers to teach, as there are for students to learn. There are teachers of martial arts who basically are like the owners of vicious dogs or other animals. They are expressing hostility and rage through their animal or students, so that they will not be directly thought of as a "bad" or violent person (and go to jail). Sometimes there is a "peer pressure" between Sensei or the martial arts world where they feel that they are expected to crank out hordes of students, ready to maim or kill at will. Many schools make a very big deal out of how many black belts they graduate, and some make a point to let it be known that this or that student is a hired assassin or hit man or some other kind of person, even in legitimate professions, to demonstrate the effectiveness of their martial art.

One of the main qualities of a successful coach or teacher in sports is the way in which respect is gained. Do they earn respect of their students? Or do the students merely fear them? Do they use the coach as an example to follow? Does the teacher care about the student, as a person, within the appropriate limits of that role? What I am asking is whether a teacher is merely using students for their ends, and once they have done so, are pretty much discarded.

Is the coach/teacher/Sensei merely trying to make carbon-copies of themselves, without respect for individuality? This can be a problem, and reminiscent of the father who tries to create a "Mini-me" out of their sons. This is not bad in and of itself, other than the fact that it is showing a lack of respect for the person and more vanity or lack of training as an instructor. For example, it has been found that hiring a coach that has been trained under a highly respected coach does NOT always make success! This is the "Vince Lombardi syndrome".

A good coach should be able to manage, communicate, and facilitate people. This calls for an understanding of themselves and people generally, and an awareness of the whole process involved in the overall scheme of things. That is, they have to know what's going on. Knowing who does what and how everything works together helps them operate within the framework of the school or competition.

A coach or instructor also has to know the boundaries of their role. You don't have to be artificial, but getting too far out of the role of Sensei, and the respect that goes with that role, can cause a change in the relationship between teacher and student. Tom Landry once said, "once you come down from that special pedestal, you'll never be able to go back up in the eyes of your team".

Another quality of a good teacher is the ability to evaluate students on:

1. strengths and weakness
2. learning rate and style
3. social skills
4. maturity.

"Whenever you set a goal, you must make sure it isn't a wish list. A wish list is something you want but don't know how to get. A dream is a goal you are acting upon. How do you know the difference? We have a professor here at Notre Dame who says, the word "win" stands for what's important now. We should ask ourselves that in every situation." Lou Holtz, The Fighting Spirit, 1989 Pocket Books NY.

As mentioned before, goals are a key component in training. Sensei and other teachers and trainers usually have a curriculum set out, and almost always it is how they themselves were taught. They do not always deviate from that pattern. As I have also said, there is a time and place for doing so, and custom-designing a training program for some if not all students. It does not have to go to the extreme of each student learning a whole different art that everyone else, but allowances can and should be made for individual differences and limitations, as well as personal goals. These personal goals are generally divided up into the categories of sport applications (e.g. kickboxing), self-defense applications, and physical development.

SPORT APPLICATIONS are self-limiting to not actually cripple or kill opponents, but to score points within whatever point-grading system exists. Fancy techniques are generally not bothered with, and a relatively few basic techniques are mastered. Physical and mental conditioning is emphasized, mainly for kumite, with endurance, pain tolerance, perseverance, aerobic capacity, and concentration primary factors. Do not forget that you can learn a great deal of valuable things concerning these by studying lessons of boxing, wrestling, hockey, football, and other sports. There are very few shortcuts, and no substitute for very hard work.

SELF-DEFENSE APPLICATIONS are usually collections of what were called "tricks" in the old days. The basic dynamics of an attack is learned, and one determines the level of force justifiable in these circumstances, and decides to escape, evade, avoid, talk, block and control, stun, injure, cripple, or kill. There are fewer rules and limitations, though local laws and circumstances can determine where to draw the line. Opponents will not come in your weight class or when a bell rings, nor will there be a referee there. There may be more than one person involved, and weapons are not uncommon. Surprise and shock are often used, as well as attacks when one is most vulnerable. Selection of what techniques to work on are usually determined by the individual and their typical environments and circumstances.

PHYSICAL DEVELOPMENT is another thing, whereas students generally want to lose unwanted weight, build muscle and "wind", look attractive, be confident, be respected, and be healthy. Some dojos cross-train with weights, aerobics, jump rope (e.g. Koei-kan), even ballet and dance. Martial arts practice generally can help develop the body, especially through the calisthenics and dynamic tension exercises of Sanchin kata and others. A proper balance in training is necessary so that one exercise does not interfere with another. Also, the present condition of the student's body has to be determined in order to know the strengths and weaknesses to work with.

Each skill required can have it's own set of exercises and mini-goals that lead up to, and supplant, the main skill. For example, a mae-geri (front snap kick) will need stretching for flexibility, calisthenics for strength, a lot of repetitious practice to obtain the correct form, targets to develop accuracy, balance on the opposite leg, a solid target to practice full-contact kicks upon, and kumite to actually put it into practice. Kata will generally teach how to use mae-geri in combination with other techniques. Speed drills, tamishiwara (breaking techniques) and others also supplant this. Weight training can build strength beyond what calisthenics would, and yoga can take one's flexibility to new levels. Developing the knee raise is also fundamental to the performance of the snap kick, therefore that will be a prerequisite.

Overview of teaching youngsters

The high energy of children makes them poor spectators. They need to participate. Play is instinctual, skill is not. Guidance is needed. Experience will discourage or reinforce a behavior.

"The central purpose of education is to help each child toward becoming a fully functioning self actualized person. The primary purpose of physical education is to contribute to this broader purpose, by helping each child realize his movement potential." E.L. Schurr, 1975

In the process, these things will be achieved:

1. Understanding the structure of movement.
2. Move completely and confidently.
3. Communicate feelings through and about movement.
4. Meet and solve new demands.
5. Interact with others.
6. Find personal meaning and significance in the activity.

(Source: Joseph E. Curtis, *Recreation - Theory & Practice*, 1979, C.V. Mosby Co. St. Louis MO)

Up to Second Grade:

Growth spurt - needs to exercise large muscles, gross movement, use up energy

Refinement of skills, practice finer movements, manipulative skills

Imaginative, imitative, curious used for self-expression

Short attention spans - simple activities, short duration, changes

Egocentric - needs experience to learn sharing, empathy, group play

Grades 3 and 4

Needs specific-purpose skills to refine movement, accuracy

Sees the need to practice, needs guidance, drills, games, task-setting

Socially maturing, sees need to promote welfare of group, make contributions, participating

Greater differences between genders, more antagonisms, some separation needed

Competition, proficiency, limitations learned, self-examination

Adventurous - needs experiences where courage, initiative, with safety factors, are learned

Poor posture may begin - needs to understand proper body mechanics, individualized exercise

Curiosity and higher mental functioning may allow to be taught mechanical principles, patterns

Problem - solving analysis of self and performances

Grades 5 - 6

Seeks to improve, sees this as an avenue to status, self-esteem

Some integrated gender activities possible, watch for show-offs

Some females, possibly males, may enter puberty, undergo changes

Group/gang spirit high, need belonging, acceptance, stability, boundaries to behavior

Internalizing the concepts of personal responsibility, mature behavior

Flexibility may begin to decrease without maintenance

May begin leadership training for some

Grades 7 - 8

Second growth spurt, higher coordination and strength, girls tend to level off and plateau

Interest increases in opposite sex, motivated by this

Able to deal with abstractions, intellectual concepts, concentration may drop

"Inner learning" principles that can be applied to martial arts training
(per "The Inner Game of Tennis" by Tim Gallwey and "Zen Karate" by Randall Bassett)

1. Become aware of the inner dialogue that takes place when you are in a stressful situation, either one in which you may get into a fight or during training. Common lines that are self-destructive go like, "You're going to look like an idiot!", "look what you got your stupid self into now!", "If you don't do this, you'll be a coward!", "Look at you, tough guy, can't even remember what you're supposed to do after paying all that money and going through all that training", "Hah! Retard!", "You're really going to get hurt if you keep this up", "What happened to being able to do all of these things you learned? What's the matter with you?"...and so on. Catch yourself doing this and practice stopping it. Better not to think anything than to think such drivel.
2. Meditation is part of one's training to learning to control one's thoughts and stress. Being able to think clearly in a stressful situation is of great importance and enhances one's alertness. Stress tends to narrow one's attention down to one point, and that is not always a good thing. Being focused and being directed to how and what you should do and think in a confrontation is not good. Some people are much better at this than actually fighting. Ever hear things like, "Go ahead and do your fancy kicks, I'll break them in half", or some such thing. Who says, besides this numbskull, that you should use a "fancy kick"? How about, "I'm going to _____" fill in the blank with whatever vivid and graphic description of the terrible horrible things they are supposedly going to do to you. The effect they are seeking is you creating a mental picture in your mind of this horror they claim they are going to inflict upon you, and make yourself afraid of it, and basically beat yourself up for them.
3. Learn to observe yourself as you practice and exercise, non-judgmentally and non-critically. Just watch and listen. Don't worry about how good you look or should look, or what kind of witty response you should be uttering at that time. See what you are doing wrong. Just take note of it. When you do something right, take note of that too. This does not mean "look good" or "sound tough", it means effective. If you perform an effective eye-poke and stop an attack, do not berate yourself that you did not do a triple-backflip and kick him six times in a second. What you did do WORKED. What you are trying to do here is create mental pictures and memories of what does and does not work.
4. Tell yourself that you should stop doing what does not work and continue to do what does work. Get that message calmly and non-critically into your head. Once you have a mental record of things that work and are effective and things that do not work and are not effective (~~or~~practical), you have something your subconscious mind can work with. Self-bitching does not give your mind much to build upon.
5. This is the tricky part. Gallwey says, "Let it happen", but it occurs to me that this is easier said than done. However, he points out that this is the basis for almost all natural learning. Unnatural learning is much more painful, expensive, time-consuming, and ego-damaging. Most people seem to learn the unnatural way. This is a very Zen-based way of saying that, once your mind knows the RIGHT way to do something, and you have told it in no uncertain terms that you want it to do things the right way, and not the wrong way, do not "micro-manage" your own mind and get in it's way when it is ready to begin to cooperate. This is called "Trying too hard", among other things.
6. Continue to observe your mental activity and your performance, non-critically and non-emotionally. Again, see what things that you are doing that are correct and what are incorrect. Repeat to your mind that you want to do what it is you observed and mentally labelled "correct" for your mind and avoid those things that you told your mind were "incorrect". You cannot "force" this process, nor should you try to. It is like "TRYING" to go to sleep.

Elements of learning, continued

Learning is a natural process, first of accumulating information with which one can make choices. It is determining that which works and that which does not, and the circumstances under which it occurs. Learning is also a process of growth, whereas one learns about themselves and those around them, and makes generalizations (like these) about humanity and behavior in general. Then one tends to classify types of people and the behaviors common to them, especially under certain conditions of stimulus and response. This is the basis of stereotyping. Learning helps to know what is right and wrong, and acceptable and unacceptable. Much of it is based upon conditioning and positive versus negative reinforcement. This is done by one's self, one's parents, significant others, authority figures, and other factors in the environment.

Even when one learns something, it is possible that under certain conditions this learned information or behavior is ineffective. Under stress, for example, is a good type of interference with a learned behavior, and has to be overcome with training. That is why in the military one is subjected to high levels of stress from the beginning, to desensitize the recruit to loud noises, confusing orders, discipline, routine and habit, and the sensitivity one naturally has towards pain, injury, and other's feelings.

Time is another factor that influences what one has learned. When one learns something under certain environmental conditions, one can recall these things under circumstances as close to those conditions as possible. When one learns something at a certain time of day, they can become conditioned to recall this information best at that same time of day, in a similar setting, and similar level of stress. Over time, one's learned information can be lost or distorted, especially if during the interim other similar things have been learned. A deterioration of the data or learned behavior takes place at a gradual rate when it is not reinforced and practiced periodically, or reviewed, preferably in a paraphrased manner. That is, instead of re-reading the same book over and over and over, once a text on a certain matter is learned, it may be better to review a different but similar text, providing that there are no discrepancies in the information.

Repetition is a good key to learning, as it programs the mind and body together to act in concert and, once the mind is sufficiently programmed, the body takes over and is able to perform without conscious control of the mind, that is, it becomes habit. Some say that one has to perform a series of movements between 2,000 and 10,000 times for it to take place, but this depends again upon several factors. Some people learn faster than others, under certain teaching methods that are suited to them, as explained before, and some body parts learn faster than others. What I mean is, some people are accustomed to learning new skills with their hands (e.g. craftworkers, musicians), and some with their feet (e.g. dancers), and so on. With the process of transfer of skills, one can learn a "dance" for example, and easily learn a "kata" and therefore take less repetitions to do so than one who has "three left feet".

Traditional martial arts makes use of an array of behavioral learning techniques to train students in martial arts, and although they may not use formal behaviorist methods, complete with staff/dojo psychologist, various techniques can be recognized:

- ♣ Modeling - the Sensei or sempai demonstrating the technique for students to imitate.
- ♣ Positive reinforcement - Encouragement, praise, promotion for successes and achievements in the progress in learning.
- ♥ Negative or adverse reinforcements - Punishments in the form of withdrawal of approval, delay in promotion, extra practice and repetitions, homework assignments.
- ♦ Escape training - Ending adverse stimulus with correct behavior responses.
- ★ Self-control - Internally regulated behavior training.
- ♣ Continuous reinforcement - Reinforcing behavior at each response (positive or negative).
- ♣ Intermittent reinforcement - Used after continuous reinforcement, to reinforce behavior at a gradually reducing rate.
- ♥ Alternative responses - Substitution responses for usual responses, i.e., reflexes or instinct responses substituted with correct martial art techniques.

CLASS ORGANIZATION

The main things required for a martial arts class is adequate room and an instructor. The room will have to have a smooth floor, with no protrusions that will injure a student. This means splintering wood, cracks, sharp edges, nails, debris, leaks, and so on. A careful inspection is necessary in any new place for such things. Room also means area, which would be enough for at least one person to practice and a maximum of however many people you can obtain as students. An area for visitors may also be needed, which sometimes is part of the dojo proper, or part of a separate section. The support of the floor is a consideration, if there are signs of weakness that may cause something to break through under its weight. This would be a special consideration if you have heavy objects (e.g. weight machine).

Lighting and ventilation are other considerations. If possible, you will need air conditioning and heating, and fans and ducts to circulate air, especially from shower room areas. Lighting is fairly obvious but not regarded as a priority at times, as it is taken for granted. Most places you would rent will have lighting. Large fans may get in the way, and their cords have to be watched.

Striking bags need to be very secure and stable, and a weak ceiling will have to be compensated for. A mini-trampoline could be used in lieu of jump rope or roadwork (running), but there are safety considerations to keep in mind. Those things can (and do) injure people on a regular basis. Running in place and jumping jacks may be another suitable alternative to aerobic conditioning. Plyometrics can be done, but may also require some equipment such as stepping boxes and such.

Personal gear means an exercise suit (in martial arts, a *gi*), proper belt, groin cup, mouthpiece, gloves, wrist and ankle wraps, headgear, eye guards, and any other protective and supportive equipment that may be necessary for what you are doing. Judo and jujutsu often have extra-padded floors and uniforms that are reinforced so that they will survive great strain. Some karate schools have special equipment specifically for training in full-contact self-defense. A coat and shoe rack would be good for traditional dojo where shoes are customarily removed. You may want a small "pathway" around the dojo mats to and from other areas, especially if the office is situated beyond the dojo floor.

A first aid kit should be present, and equipped, but the most important thing is the emphasis of safety rules and knowledge of first aid itself. Although martial arts are safer than many sports and recreational activities, accidents do happen, and should be prepared for. All instructors should be aware of any physical and health (physical and mental) problems a student may have.

Weight training, except in a few traditional arts (like Okinawan Goju-ryu) had been shunned for a long time, but in recent years have gained acceptance. Freeweights, even relatively light ones (under 50 lbs.) are good enough for most purposes. The usual purpose of martial arts training with weights is to develop endurance and power, not necessarily "bulk" or increase in size due to lifting of heavy weights. This would mean a relatively high repetition with relatively low weights, for example up to fifty repetitions with let's say 5 or 10 lbs., increasing to about 20 lbs. over time. Pulleys and other weight machines are good too when properly used. There is a time and a place for everything, somewhere, and weight training can be an extremely good supplement to karate and other arts. Further, knowledge on how to use the weights to properly develop each muscle group without injury, and especially these muscle groups used often in martial arts, should be learned and used.

A system for cleaning the dojo will be necessary after each use. Personal equipment should be taken care of by the individual, since they are the ones using it, but the dojo is for everyone, and the responsibility of everyone to participate in its maintenance, in some way.

The dojo office, if possible, should be separate and some efforts should be made to keep some of the noise of the dojo out so business could be conducted. Confidential information, financial data, files on students, and so on should be secured, whether hard copy or electronic. This would not only be the door to the office itself but the computer, hard drives, cabinet and desk where these items may be found. Valuables should not be left accessible to visitors, as people can and will steal, even from a martial arts school. Personal business should not be conducted on the dojo computer, if possible, as if it is ever investigated (and previously thought "personal" files retrieved), it will implicate the dojo and therefore the art in the process. In other words, what you do in your own time is your business, but not the dojo's.

Now we will consider class activities themselves.

Depending upon the number of students and teachers, including assistant instructors filling in for a Sensei, you will have to alternate between individual attention and group participation. There is a time for all belts to mingle, and a time where students are grouped according to rank. This is usually done by having each rank lined up together, so that when everyone practices together, the white belts can step back out of the way when the class begins yellow belt techniques, the yellow belts step back when the class begins orange belt techniques, the orange belts step back when the class is performing blue belt techniques, and so on. Finally, the only ones left, up front, are the black belts and Sensei.

There are several methods of group instruction and practice. Much of this is based upon an excellent, but rather old book used during World War II (*Boxing*, Aviation Training Division, United States Naval Institute, Annapolis, MD, 1943). Bruce Lee quoted from this book in *Tao of Jeet Kune Do*. It is worth studying, if you can ever find one in a used bookstore. The instruction in boxing and martial arts are very similar.

Teaching a martial art is to teach "motor learning". Motor learning is the training of the body and mind to work together to acquire skills through repetition, persistence, and fine-tuning. Further, the order in which these skills are taught and learned can have a significant part of training. *"It is important that the teacher should know which skill should receive emphasis, and at what time the emphasis should be given...it is a difficult task to describe any sensation. Only those teachers who have clearly analyzed each skill, step by step, into action-motivating words will be able to teach effectively."* (Boxing, *ibid.*)

Skills are to be learned in a logical sequence. Some exercises are given, for example, to develop strength, balance, and coordination for another skill. Basics before advanced, simple before complicated. A little before a lot. Allow a student to succeed and build skill and confidence. Also, train the "weak side", usually the left, first. Once the weak side is developing abilities, begin to train the stronger side, usually the right. Wrong habits, not just beginner's awkwardness, should be watched for before they take root.

There are five basic kinds of class organization:

- ✧ The circle
- ✧ The half-circle
- ✧ The V-formation
- ✧ The line formation 1
- ✧ The line formation 2

Further, one could conceivably double these, making sure that the shorter persons and children are able to see. Students should be about double-arms' length apart. From here, they can pair up or otherwise be sorted to practice drills.

The circle is where the students surround the instructor. The half-circle is where the instructor is half-surrounded. The V-formation is where the instructor is surrounded by two lines of students, but they are connected at one end. Line formation 1 is the same, but the lines of students are not connected and are parallel. Line formation 2 is where the instructor stands in front of the whole group of students and faces one direction. The above drill, where students are organized by belt rank, illustrates the line formation 2.

Commands given to students are divided into basic categories:

- ✧ To get them ready and on-guard
- ✧ For foot movements and footwork
- ✧ To order hand movements
- ✧ For special techniques.

For sparring/kumite, there are also special commands, specifically to begin (hajime) and stop (yame), for points, for breaks, and for ending the match. The beginning of a match will have the standard etiquette for bowing to Sensei, referee if different, and to each other (ritsu-rei).

BULLIES

I have discussed bullies and their behavior a few times before, but not exclusively. I intend to go a little deeper into the dynamics of this personality disorder so that the martial arts Sensei will have some extra insight into it and expect to come into contact with it on a fairly regular basis, most likely both the bullies and their victims.

There is a gene inherited that forms the basis for one's inclination towards bullying behavior, but it is usually manifested as such *only in the presence of an aggravating environment*. It is a weaker version of an enzyme present in the brain called the monoamine oxydase A (MAOA) which regulates a brain chemical. A weakened version of this results in more serotonin, an excess of which causes less ability to control emotions and impulsive acts. They also have smaller brain parts that deal with self-control. These things alone do not make a bully; these in combination with an abusive upbringing and violent influences together result in a high-risk person for bullying. It is NO guarantee that this would happen, any more than a stronger MAOA gene would guarantee a good, kind, gentle person.

Part of the environmental factors include a child which has been conditioned to aggressively persist and demand things from their parents until they give in. The child learns that being aggressive is good and rewarding. Also, some parents actively and directly encourage and praise children for being violent, aggressive, bullying, demanding, pushy, loudmouthed, physical, and selfish, narcissistic little troglodytes. As if this wasn't bad enough, parents which physically, emotionally, and/or sexually abuse their children, and some even directly telling their children to mimic this sociopathic behavior themselves, are more likely to be bullies. They also characteristically have trouble dealing with stress.

Teaching their children the attitude of resentment and bitterness towards another group, expectations and rewards for compliance, teaching the belief in entitlement, assurance of support (usually accompanied by the child, when confronted, saying to the effect of, "I'm going to go get my ____"), justifications and rationalizations for their actions and beliefs, and weak authority figures all contribute to this. Peer pressure does not help, and often hurts, but can be neutralized with effective intervention. There is an element of competition in the social interactions of the bullying crowd.

It is quite a burden on the martial arts Sensei or coach to play both instructor and psychotherapist, and it is a little unfair to expect this of the average Sensei. It helps to intervene at as young an age as possible, and to be alert to crucial points at which intervention is going to be effective.

For example, a student is confronted with the idea that their sparring opponent has won a match, and they lost. This is usually not a real big deal unless one is taught that it has to be a really big deal, especially when the winner is a member of a class of people a sociopathic parent has taught them is "inferior" to them. They feel entitled to a win, regardless of how poorly they did. If the match was close, there is an even higher chance of being accused of favoritism, racial bias, or ignorance. *The Sensei will have to watch for any sign or action of theirs that can be construed as favoritism. This is usually disastrous for anyone wanting to make money at teaching martial arts and being in business.*

It is generally accepted that at around age 21, a person with the inclination towards crime, drugs or drinking, and violence will have established a pattern by then. Early warning signs are often that of torture and killing of small animals, bullying, rebellion at school, the desire to surround themselves with imitating, supportive followers (re-creating the parent-child dynamic), and early-established patterns of discrimination towards a scapegoated group. They frequently feel that they are the victim, and usually are, in some way, and this is the way of fighting back.

Source: Science News, "Violent Developments" by Bruce Bower, May 27, 2006, vol. 169, pages 328-329; from in part Dr. Stuart W. Twemlow of the Menninger Clinic of Houston TX; Andreas Meyer-Lindenberg of the National Institute of Mental Health in Bethesda, MD; Essi Viding of University College, London; Kenneth A. Dodge of Duke University of Durham, NC; Gerald R. Patterson of the Oregon Social Learning Center of Eugene, OR; Isabela Granic of the University of Toronto, et. al. www.sciencenews.org (1-800-552-4412, 1719 N St. NW Washington DC 20036).

PSYCHOPATHS

As an extension of my discussion of bullies, and within the context of martial arts instructors, and the sports psychology that is applicable to such endeavors, I will briefly discuss the psychopath. After all, if one is being at least minimally selective in who to teach dangerous techniques, it is possible that one will choose not to teach certain people, or if one does, to do so with full awareness of their mentality.

The main concern of an instructor of martial arts in screening students is the likelihood of teaching a person dangerous techniques that will be used for criminal purposes. This could lead to legal problems among other things. The main type of person that one should be aware of is the psychopath. Psychopaths have a bad rap. Really, just the mention of the label conjures up images of a killer or sadist. This is not always nor necessarily true. This term is often confused with "sociopathic" and "psychotic", as well as "antisocial personality disorder". Therefore, specific definitions are needed.

A Personality Disorder, generally, is someone with a long-term, consistent problem that causes their behavior to be different from "expectations of the individual's culture" (DSM-IV-TR) in two or more of these areas: Thinking and Perceptions, Emotions, Social Abilities, and Impulse Control. The personality disorder will effect all aspects of a person's life. It will be traced back to teenage years, and not be a result of a physical problem, another psychiatric disorder, or substance abuse.

Sociopaths are they who are generally part of a group, such as a gang, a family, a religious cult, fraternity or sorority, subculture, a unit within a militant or military group, a paramilitary group, ("peacekeepers", regular military, special forces, police, etc.), political officers, legal or illegal, government-sponsored and endorsed or not. Their concepts of right, wrong, good, bad, justifiable, unjustifiable, acceptable and unacceptable are usually given from, supported and reinforced by this group. There is an element of peer pressure and need to conform, and within this group, or at least this groups' viewpoint, behavior that is considered criminal by most of society is considered good, justified, acceptable, and encouraged. There may also be pressure to protect the group from the expected disapproval and censure of "outsiders" - anyone outside of the group. They also tend to howl with outrage if some other person or group dares to do what they do. They often have some sort of justification for doing so, such as revenge, "justice", racist ideas, political dominance, wealth, salvation, service/loyalty, feeling of being part of a "special elite" that should be above the moral limitations that the common rabble are controlled by. To justify many of the extreme things that are done, promises are often made of some sort as an incentive, and sometimes blackmail is part of it. Outsiders are thought to be suitable for being used, manipulated, injured, killed, tricked, robbed, raped, or tortured. Members are usually desensitized to the feelings of others, and the victims are usually dehumanized in some way. Not being thought of as truly "human", the members are much more likely to allow themselves to commit atrocities in the name of the group's values.

Psychotics are what most people call "crazy", in layman's terms. That is, not "crazy" in the general, insulting sense, but out of touch with reality. They are not always violent, and more responding to things they hallucinate in their own mental constructs. They may or may not have an injury or other physically-based problem (e.g. chemical imbalance), and may not interact with others very much. Their hallucinations and delusions can be a result, in part, of faulty perceptive abilities. For example, some psychotics were found to have the inability to filter out the majority of things that they perceive, resulting in an overwhelming flood of input from the world. This can be disorienting, confusing, and terrifying. It may also have been a result of psychological or emotional trauma. This can result in schizophrenia, with or without paranoid aspects, or multiple personality disorder.

The Antisocial Personality Disorder is someone "mad at the world", and will act out on their rage. They may or may not be psychopathic, or sociopathic. They seem to be trying to strike out at the world that is perceived to have used and abused them, mistreated them, and rejected them. They can be anything from an unpleasant person to a killer; one who tortures animals to a war criminal who takes pleasure and satisfaction in the suffering of others. These are not likable people, and there is this vicious circle of rejection and counter-rejection between them and society. They will tend to stereotype others and scapegoat others for the real or imagined faults of someone who they believe have abused them. Race, religion, political groups, families, persons who are part of groups of people who commit certain sex acts, and other things can be the justification for targeting a group. Substance abuse is also a common feature to this. They do not care about the rules, laws, rights or feelings of others, be reckless, destructive, rationalize harm done, blame it on others, not feel sorry for their behavior, not think ahead about consequences, and

probably trouble with finances and work. Before age 18, it is called a "*Conduct Disorder*" by shrinks.

Psychopaths are generally those who have little or no conscience, guilt, shame, loyalty; they tend to manipulate, coerce, cajole, intimidate; can be impulsive and whimsical, superficial, grandiose, deceptive; blames others for their actions and reactions, and has difficulty relating to the views and feelings of others. They can, conversely, have great social, leadership, and communication skills, be persuasive and convincing, and have achieved status in society. A person with this mentality does not lack self-control, they just don't feel they need it. Not all are violent, but they are often inclined to commit crimes, and at the least have less stress in response to boundaries that society expects its members to observe and keep their behavior within. Punishment does not usually change them, nor do they feel it necessary to change themselves as a result. They either do not acknowledge other people's pain, suffering, harm, or other feelings, or do not care. At least one psychologist (Joseph P. Newman, University of Wisconsin, Madison) sees psychopathic behavior as a result of attention deficit, because psychopaths can focus attention on their own goals and desires, but tune out things such as the long- or short-term consequences of their actions, other people's feelings and wishes, laws, rules, boundaries, body language and other cues from people that give social feedback as to how they are affecting others, that is, an objective view.

This sense of ruthlessness can give one a certain amount of success and achievement, especially in business and war. Con artists, thieves, robbers, swindlers, cheats, and others can be the criminal spectrum of this lifestyle, but salesmen, businessmen, soldiers, and others can give a positive outlet to it. No, that does not mean that people in those professions are psychopathic; only that psychopaths can make good use of these traits. They may have, to them, a perfectly logical and serious desire to know something, even if they have to torture and/or kill animals or people, lie, steal, or cheat to find out. It's not like they don't have emotions, it is the fact that they don't choose to have typical emotional reactions that most people do in response to the suffering, pain, rights, feelings, or boundaries of others. "Many people do evil things without being psychopathic", says psychologist John F. Edens, Southern Methodist University, Dallas TX.

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I think that martial arts training should not make people more cruel, sadistic, heartless, callous, or brutal. I think it should make people more human, more understanding, perhaps more sensitive to themselves and others, and more aware of our true motives and drives. If it is necessary to fight and kill to survive, it could and should be done from this perspective, not that of an animal.

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PSYCHOPATHS

As an extension of my discussion of bullies, and within the context of martial arts instructors, and the sports psychology that is applicable to such endeavors, I will briefly discuss the psychopath. After all, if one is being at least minimally selective in who to teach dangerous techniques, it is possible that one will choose *not* to teach certain people, or if one does, to do so with full awareness of their mentality.

The main concern of an instructor of martial arts in screening students is the likelihood of teaching a person dangerous techniques that will be used for criminal purposes. This could lead to legal problems among other things. The main type of person that one should be aware of is the psychopath. Psychopaths have a bad rap. Really, just the mention of the label conjures up images of a killer or sadist. This is not always nor necessarily true. This term is often confused with "*sociopathic*" and "*psychotic*", as well as "*antisocial personality disorder*". Therefore, specific definitions are needed.

A **Personality Disorder**, generally, is someone with a long-term, consistent problem that causes their behavior to be different from "expectations of the individual's culture" (DSM-IV-TR) in two or more of these areas: *Thinking and Perceptions, Emotions, Social Abilities, and Impulse Control*. The personality disorder will effect all aspects of a person's life. It will be traced back to teenage years, and not be a result of a physical problem, another psychiatric disorder, or substance abuse.

Sociopaths are they who are generally part of a group, such as a gang, a family, a religious cult, fraternity or sorority, subculture, a unit within a militant or military group, a paramilitary group, ("peacekeepers", regular military, special forces, police, etc.), political officers, legal or illegal, government-sponsored and endorsed or not. Their concepts of right, wrong, good, bad, justifiable, unjustifiable, acceptable and unacceptable are usually given from, supported and reinforced by this group. There is an element of peer pressure and need to conform, and within this group, or at least this groups' viewpoint, behavior that is considered criminal by most of society is considered good, justified, acceptable, and encouraged. There may also be pressure to protect the group from the expected disapproval and censure of "outsiders" - anyone outside of the group. They also tend to howl with outrage if some other person or group dares to do what they do. They often have some sort of justification for doing so, such as revenge, "justice", racist ideas, political dominance, wealth, salvation, service/loyalty, feeling of being part of a "special elite" that should be above the moral limitations that the common rabble are controlled by. To justify many of the extreme things that are done, promises are often made of some sort as an incentive, and sometimes blackmail is part of it. Outsiders are thought to be suitable for being used, manipulated, injured, killed, tricked, robbed, raped, or tortured. Members are usually desensitized to the feelings of others, and the victims are usually dehumanized in some way. Not being thought of as truly "human", the members are much more likely to allow themselves to commit atrocities in the name of the group's values.

Psychotics are what most people call "crazy", in layman's terms. That is, not "crazy" in the general, insulting sense, but out of touch with reality. They are not always violent, and more responding to things they hallucinate in their own mental constructs. They may or may not have an injury or other physically-based problem (e.g. chemical imbalance), and may not interact with others very much. Their hallucinations and delusions can be a result, in part, of faulty perceptive abilities. For example, some psychotics were found to have the inability to filter out the majority of things that they perceive, resulting in an overwhelming flood of input from the world. This can be disorienting, confusing, and terrifying. It may also have been a result of psychological or emotional trauma. This can result in schizophrenia, with or without paranoiac aspects, or multiple personality disorder.

The **Antisocial Personality Disorder** is someone "mad at the world", and will act out on their rage. They may or may not be sociopathic, or sociopathic. They seem to be trying to strike out at the world that is perceived to have used and abused them, mistreated them, and rejected them. They can be anything from an unpleasant person to a killer; one who tortures animals to a war criminal who takes pleasure and satisfaction in the suffering of others. These are *not* likable people, and there is this vicious circle of rejection and counter-rejection between them and society. They will tend to stereotype others and scapegoat others for the real or imagined faults of someone who they believe have abused them. Race, religion, political groups, families, persons who are part of groups of people who commit certain sex acts, and other things can be the justification for targeting a group. Substance abuse is also a common feature to this. They do not care about the rules, laws, rights or feelings of others, be reckless, destructive, rationalize harm done, blame it on others, not feel sorry for their behavior, not think ahead about consequences, and

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FEAR

Everybody in martial arts knows and experiences fear, as does everyone else except some psychotics. Some experience it more often and intensely than others, but it is there. Sometimes it will be in a form we don't recognize or label "fear", since the word *fear* has such unmasculine, cowardly implications in this culture. However, it is something that has to be dealt with and *allied with* in the dojo.

Fear can very well be, in the context of the dojo, fear of fighting, conflict, being injured, being embarrassed and ridiculed, being rejected and scorned. All of these things are legitimate fears, and should not be discounted by the Sensei. The dojo is the place to deal with them. Oriental martial arts have created several ways to overcome fears, and used correctly have worked for many centuries. First we have to know what we are speaking of.

Generally, FEAR is the physiological and psychological response to what is perceived as a threat of harm or survival. It prepares the body and mind to fight, escape, hide, endure, and survive, or a combination thereof. It is an EXTREMELY IMPORTANT part of the human mind and body, and without it, there would be a great deal fewer humans on earth. One's heart rate speeds up, they perspire, their blood pressure rises, their breathing is faster, the feet can get cold, the mouth dry, blood is shunted to the limbs for action, therefore the digestive system will suddenly be shut off and one may feel nausea, one can become dizzy or disoriented, their vision is concentrated on single points ("tunnel vision"). The brain's amygdala and locus ceruleus are activated and pretty much take over. Adrenal glands may dump adrenaline into the bloodstream. As with sexual response and anger, numerous physical and mental changes take place rather quickly, and they very often seem to become an entirely different person than who they are during normal activities. Once a threat is perceived, classified, and rated as to level, a person will respond in pre-programmed ways to familiar threats and take longer with unfamiliar threats.

Other things that are connected to fear are *panic*, where a combination of ones' general stress levels, subconscious programs, and habits go from zero to ninety at the drop of a hat, so to speak. Or, it can be *anxiety*, a general worry and stress over possible, potential problems that may or may not exist. Or, it can be *worry*, which deals more with the future than the present-tense anxiety; or maybe *guilt*, over something from the past that is troubling them. Lastly, it could be a *phobia*, which is an irrational fear or panic response to an otherwise normal stimuli and environmental element.

With most of these, there is a subconscious idea that the fearful thing or activity is part of a chain of real or imagined events, leading to some kind of harm or disaster. Fear of dogs may be as a result of being bitten, but in one's mind a dog represents terror, pain, blood, humiliation, and financial strain. The actual dog they meet may not actually DO anything, but in their mind, it represents a part of that chain of imagined events. Being afraid of a mean-looking person on the street might mean the possibility of them attacking, robbing, raping, killing, humiliating them, resulting in them having to go to the hospital, police, lose money, time from work, be a burden on their family or friends, and so on.

Fears have to be addressed, usually gradually, and carefully, and progressively. They are to be desensitized, made less sensitive to, the things that trigger their fear responses. It may have to be brief mental pictures of the thing, and the practice of relaxation and calm during the image. Meditation, hypnosis, and Neuro-Linguistic Programming (NLP) all have been successful, as well as Cognitive-Behavioral therapy. How much, what specifically, and how often these things are used depends upon the problem and the person. Of course, if the Sensei is not a psychologist, they may not diagnose nor treat psychological problems, but that does not stop one from helping a person overcome fears as part of martial arts training.

Let's say a student is afraid of being injured in a fight. Have them relaxed and calmed, first. (*this might be part of a regular class or specific remedial lessons for a single student*) Have them see themselves ready to spar, being strong, fast, confident, and fearless. Try to get them to practice, at least for five seconds at a time at first, of building this mental image. Don't include an opponent yet. Over time, and they should be able to practice this at home in the meantime, build this mental image so that they can hold it for at least 30 seconds, and mentally "wear" that mental person. They should BECOME that person they have imagined. Then move on to creating an opponent. (*in line with NLP principles, their image should be big, bright, colorful, and as tangible as possible; their opponent small, gray, dark, and foolish-looking*) Make it someone they have already beaten, if possible. If not, make someone up that they should be able to at least mentally beat. Create various types of opponents, and verbally walk through their victory over them.

Part of the desensitizing process is for them to be exposed to the things that they fear. That is why Senseis have students sit around and observe kata and kumite of others. It is not to make them more afraid, but less. They have to use this opportunity to condition themselves to be calm in the face of danger. If you do this properly, their mind will learn to control their breath and focus when confronted with the fearful event. You don't want them over- or under-confident.

Now let's take a quick look at the efforts of opponents to induce fear. This is in several parts:

- | | |
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| <input checked="" type="checkbox"/> Reputation | <input checked="" type="checkbox"/> Appearance |
| <input checked="" type="checkbox"/> Words | <input checked="" type="checkbox"/> Body language |
| <input checked="" type="checkbox"/> Numbers | <input checked="" type="checkbox"/> Implication |
| <input checked="" type="checkbox"/> Weapons | <input checked="" type="checkbox"/> Surprise & Shock |

Reputation is part of the environment, the persona of the individual projecting something, hoping that one will stereotype them and react accordingly. The environment may be known for a high crime rate, or unwelcoming of certain outsiders, or the unknown in general. Personal reputation could be race, age, gender, religion, or economic class. Words deal with "talking trash", wherein a mental picture is being created to order to produce fear and lack of confidence. Numbers of course is being in a group of others or at least having the potential of summoning others to one's aid. Weapons are obvious. Appearance would be whatever costume they may wear in order to fit the image they are trying to project. Body language involves various methods of posturing and behavior, often challenges and tentative, aggressive advances into another's territory in order to demonstrate bravery. Implication is more subtle, where these things are hinted at, not directly addressed. For example, implying that one has a weapon. Surprise and shock are sudden movements and sounds that test a person's responses and reactions to possible threats. They want to test your reflexes and typical movements, and to see if you respond with fear or defense, and what kind.

If you are creative, you can include these things in the desensitizing process and training. Possible scenarios can be acted out and later analyzed. You know you are not going to think of every possible situation, so the emphasis is upon general competence, not perfection. Awareness, understanding, control, and confidence are the goals.

***"We fear things in proportion to
our ignorance of them".***

Livy

"Fear makes men believe the worst".

Quintus Rufus

As it is said in boxing, it is not getting hit that scares new students, it is the idea of getting hit that they don't like. The idea is connected to a whole string of things that may never happen. And, if they did, many of those things are not a catastrophe. It is not the end of the world if one loses a sparring match, or if they get a bruise. Even a minor injury is not a big deal. New students have to come to grips with their mortality, one way or the other, for it is part of life. Maybe their pet will die and they become apprehensive of their own possible end, and believe that events in the dojo will bring this about.

FEAR IS ENERGY. Learn to use it.

Another thing to consider is the fact that not everyone wants to induce fear - at first. They want to portray themselves as the nicest, kindest, gentlest, most harmless person. They lure people into traps with this phony façade, and take advantage of them. This is the flip side of fear - one's intuition and gut feelings that something is wrong. People often reveal their true selves under stress. They may threaten, and no one takes them seriously because of their reputation as a nice person that wouldn't hurt a fly. So they either conceal their real, psycho self or they feel they have to prove themselves. Threats on another's life should be taken at least a little seriously, until the person is known to either make idle threats or suddenly lash out as a result of repressed hostility.

In the book, *The Gift of Fear*, by Gavin de Becker (Dell Pub. 1997 NY NY) explains how our intuitions can and should be trained to listen to the signals that indicate something is wrong. We all have our outer selves, and our "real selves", and our personas that are unique to specific relationships. It is well-known that some people get married and think they know each other until a crisis or other trigger takes place, then a whole different person emerges. This is not always a good person. This is not limited to males, to a specific race, religion, political party, culture, or class. These hints of the "other side" of a person can include subtle messages in one's humor, gut feelings that accumulate over time, unusual body language or voice tones, traumatic incidents, particularly in one's relations with one's parents, curiosity over inconsistencies or unusual events (and their reactions to inquiries about them), completely different views of one's relationship than intended, or breaking off a relationship, and their reactions, how a person treats or reacts to violence of others, towards small animals, children, and women, and so on. Another bad sign is being overly defensive and evasive about part of one's past, and past relationships.

We all have a general idea of what is "normal", despite this being a rather general and subjective term. We all have some idea of what the "baseline" of accepted social behavior is, and typical reactions to various stimuli. Body language tells a lot more than verbal language, which is often altered. One's eyes tell more than the rest of the body combined. If a person is watching a violent movie, and sees someone being beaten up, and gets *really excited*, that is an obvious clue as to what's cooking in their subconscious mind. If someone is torturing a small animal, and the parent says something like "boys will be boys" and doesn't give it a second thought, that is a bad sign. Obviously, if a person gets violent with a partner, friend, spouse, or family member over what is not really reasonable, this is a bad sign. Even if they apologize, with tears, presents, candy, flowers, and emotional pleas and promises, it is a ***BAD SIGN***. I'm NOT saying that they are insincere, I am saying that it's a bad sign, and should NEVER be ignored. This includes the violence of women and children. Women and children can kill another just as dead as a man. ***Never*** be fooled by the stereotype "violent man" and "helpless, pure, innocent" women and children. ***Violence is violence; dead is dead***. Since many violent males came from single - parent, women - led households, where do you think they got their violence? Can't blame it on an absent man; can't blame it all on TV or wild friends. If the mother can't teach a child not to follow those examples, parenthood is not for them. Maybe it IS a problem with the "Y" chromosome, or testosterone, but it doesn't have to be.

Now this is not a treatise on parenthood, but it is something to think about. A martial arts instructor may have to deal with parents and the ideas they are putting into their children's heads, and when these parents and/or children become your students, OR your students have to deal with the likes of these, some insight into their mentalities is helpful. There are parents that would march over to your dojo, probably with more than one person, and possibly with weapons, very angry that their little demon-child bully got beaten up by one of your students that had the nerve to dare defend themselves. Parents think of their kids as little innocent angels, and anything they do may be rationalized and blamed on another. Sensei may be in the unenviable position of mediator or counselor, at least until professional help is obtained. I certainly hope that it doesn't happen to any of my students, but it does happen.

For potential victims, there are many warning signs - and with these, fear is very healthy and good. Find and study de Becker's book, in a used bookstore or library. It is very insightful in designing self-defense courses, in terms of necessary ***mental training and awareness***, overlooked by many courses, that emphasize physical techniques and assume that a student will *just know* if and when they should use them. It goes over stalking, differences in perception in relationships, psychological states, faulty assumptions, workplace violence, and more. ***"We will tolerate familiar risks over strange ones"*** de Becker tells us. Humans tend to filter out things that are familiar, and ignore warning signs. This should not be done. Some people tend to be so "polite" that they overlook things on the pretext of avoiding offending a person. Our social skills may need touching-up in those cases.

Examples of a SELF-DEFENSE Course

This is one way to teach self-defense, without the traditional trappings of martial arts. Not everyone wants to spend 5-10 years (and \$\$\$\$fFrYpt) learning a traditional martial art, nor feel its relevance in their lives, nor want to wait years before they have practical skills to use in a fight. Some just want to "cut to the chase" and no, they do not appreciate the value of tradition and ceremony. Look down on them if you want, but it will be while they are going to some other teacher for lessons.

Of course, there are many other things and ways to teach self-defense, self-protection, and self-security. If all they had to do was carry a little bottle of mace, or one of those plastic balls on a spring, or whatever, then "*problem solved*". But that is not always an option. There are many situations in which a weapon cannot be carried, used, or accessed when needed. And it can be difficult to keep track of what is acceptable and legal in any given area one moves into and out of at any time. This is a mobile society and people can go from one jurisdiction to another, changing their legal status any time.

For example, nunchukus are illegal in the state of New York, except when going to and from the dojo. In some places, their concepts of "self-defense" varies a great deal from where you may come from. One prosecutor I spoke to (Oakland county, Michigan) told me that basically, to be "safe" (!!!), ironically enough, one should **NOT** defend themselves at all, just call the cops. That person is a moron. I'd bet, if there was any way to prove it, anything, that this "advice" is NOT given to his country-club buddies. The average Joe however is in for a big surprise.

One of the basic principles of self-defense is simplifying things. Martial arts tend to be complex and involve techniques that, although effective, may take a year or more to master. Some sensei don't like to teach self-defense this way, not because they have such high regard for tradition, but because they will make much less money from people! Why teach a person a few basic techniques that will work in a wide variety of situations, and have them for a student for maybe six months, when they can be a student of a traditional martial art for years on end, to the tune of \$160^{uu} a month or more? I can respect tradition, but I can also respect the fact that not everyone has the time, money, or inclination to devote their lives to a traditional martial art, and just want to avoid getting beat up.

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You might try experimenting with this format for self-defense classes:

Level one: Warm-up exercises, range of motion and stepping directions explained. Targets of body. Awareness. Four basic stances. **High, medium,** and low hard blocks. Open hand strikes. Elbows. Knees. Escape and evasion concepts. **Five** grab defenses, five holds, three throws.

Level two: Awareness and use of items in environment for various purposes. Footwork drills. Basic calisthenics - wall pushups, knee pushups, calf raise and stretch, closed hand weapons, front kicks. Wing Chun blocks. More holds, throws, grab escapes.

Level three: Soft blocks, finger, toes, stomach, neck exercises. Dealing with traffic, obstacles such as fences in escape and evasion. Dynamic tension exercises. Grab defenses, holds, throws. Side and rear kicks. Additional targets, blocking drills.

Level four: Leg and kicking exercises. Tiger mouth, dragon fist strikes, ~~and more~~ Speed drills. Crescent and inner-arch kicks. Deep breathing exercises. Foot blocks. 3 Holds, 3 escapes, 3 throws. Use of environment, people as weapons. Problems with escape & evasion.

Level five: Five weapon defenses. Defending against two attackers. "Sucker punches" (giving, getting) and advanced awareness. Alternative uses of traditional (hard) blocks. Ground techniques, holds, escapes, and power exercises.

Level six: Five more weapon defenses. Defense against three attackers. Choking techniques (giving, receiving). Use of small, medium, and large sticks. A few advanced holds, throws.

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Remember, in self-defense, you want them to get good at a few things rather than be mediocre at many, to be able to judge the level of force appropriate in any given situation, not to get into trouble with the law, for obvious legal ramifications upon you, to have techniques that are useful to them in their environment, not necessarily medieval Japan, to be able to use items with them or in their environments that can effectively be used in self-defense, to be aware of the realities of life in the modern world, that people do not fight fair or have sympathy for them. Good luck!

In dealing with teaching self-defense as opposed to a traditional martial art, there are several things to keep in mind:

- You are probably dealing with someone who is out of shape, and not motivated to get into a really high level of condition. They probably don't want to lift weights, run, stretch, or any of those sorts of activities. They want something that they can use **in the present shape they are in**.

- They don't care about tradition or speaking Japanese, Korean, Chinese, or any other language. They just want basic techniques with simple names they can recall.

- ▲ Their main concern is avoiding getting hurt, so they may not want to go toe-to-toe with a streetfighter, or anyone else, roll on the ground with them, or win "points".

- ▼ You may have to revise your training and attitude as a result, so that they will be able to escape and avoid most situations through awareness, presence, and confidence, if not things that a traditional martial artist would consider "cowardly" - running, hiding, concealing themselves.

- ◆ This means that the whole **attitude** of training is different, not just the techniques. It is not just a matter of teaching a traditional martial art in English. It is realizing that not everyone is, or wants to be, a Samurai.

One of the problems with this is turning young people into kids who can defend themselves without making their situation worse. This is delicate, as when a person defends themselves effectively, the bullies feel the need to "conquer" the intended victim, and "show" them that they just got lucky that time, and will get a weapon, their friends, relatives, gang, or whatever, just to save face. They selected that person to be a victim and someone to play the part of a punching bag in their personal theater, and by God they may persist in keeping them in the victim role. That is very important to the twisted mind of a bully.

So with some kids being bullied, you may have your work cut out for you. They will also need to know communication skills along with tact, diplomacy, and awareness of the dynamics of bullies **needing** a victim, and becoming very upset when that person does not cooperate. Pride, idiotic garbage fed to them by psychopathic parents, relatives, and friends, need to prove themselves to someone else, the need to act out what is being done to them, the need to act out a video game, or whatever, all can be going on in their heads. This applies to adult bullies and their victims as well, although one can expect, as a *general rule of thumb*, that adults have matured **at least a little** since their gradeschool days. There is no guarantee.

So I am giving these caveats to bring to your awareness that "just being able to fight" is not always the answer, and can make a situation worse. I'm not saying that they should not learn to, or actually defend themselves, but that there can be a number of other variables involved. Bullies do not like to be beaten up, which is one reason they become bullies. Or, as the conventional wisdom goes, they'll find someone else to pick on. Then, you may have another student. Or, you can solve this by making the bully your student.

Also remember that your standards may be a little lower than in teaching traditional martial arts. A real traditional art will have high standards, and it may take a lot longer than learning self-defense to progress through the belts. So a person learning self-defense could probably learn the first two or three levels in six months, whereas a karateka traditionally may be in white belt for a year or more. The vast majority of people they would have to defend themselves against can be defeated with a few simple, easy-to-learn techniques, and students do not have to spend two years perfecting a reverse punch before being deemed able to defend themselves against some doofus.

Training for Competition and Sport Martial Arts

Although highly glamorized, competitive fighting is NOT for everyone, or even the vast majority of martial artists. Regular karate and judo tournaments and contests are an extension of the dojo kumite practice and training, but truly competitive martial art training is on a totally different level. It is not the status symbol many people think. Not everyone will be impressed by someone being a "professional fighter" or competitor. Many people will categorize such a one as a dangerous psychopath.

Nonetheless, it is still a viable career alternative. There are students who will want to learn your martial art to add to their mixture of things to use in their ultimate goal of professional or semi-pro fighting, using boxing, wrestling, judo, kung fu, karate, and other arts. You can tell them about the virtues of sticking to your art and not deviating from it, but it may fall on deaf ears. It is better if you know their ultimate goals and can work with them, rather than against them.

The first thing that a person contemplating such a life needs to consider are the *sacrifices*. This will take up a great deal of one's time, money, energy, attention, and probably cause health problems, injuries, estrangement from family and friends, possible interference with work, and other things. If you want to support yourself and family with such an occupation, it will be a full-time job. Everything else will be centered around it.

Another thing is the mental attitudes of persistence, determination, perseverance, and focus. It amounts to the same things, that one has to have clear goals and clear paths to get there. The physical and mental pain, the sacrifices, the discouragement, the setbacks **will** be there, and **will** happen, and **must** be overcome. It could even be possible that the goals have to be revised, since things can occur that change the need for or possibility of getting to those goals. They will question, many times, the wisdom of these goals. It really is rare to make it in that world, like music or showbusiness.

Another is the temptation to seek and use shortcuts. These can be drugs, these can be other trainers, these can be real or imagined techniques that may or may not help a person improve. Many of the rules and regulations of fighting organizations are there for good reasons. The idea is for one person to fight and beat another, one-on-one, without "enhancements". But when money is involved, anything can happen. It has to be watched carefully.

One has to be able to deal with the concept of "losing". Like pain, it is more the **IDEA** of being hurt or injured than the actual event. "Losing" because one sticks to a moral code and does not compromise is easier to take than losing because one is beaten up. The concept of a failure is with deep-rooted stigma in this society, and second-place is just not good enough in the eyes of many. Their status as a person, a student, and a martial artist should always be intact, regardless.

There is always the problem of competitions becoming a matter of martial art versus martial art, rather than martial artists versus martial artist. There are good, bad, and mediocre fighters of every art, and of no art. It comes down to a matter of mental attitude, NOT simply the art. A person determined to beat another will have an advantage over a skilled technician without heart. All martial arts worth the name can produce good fighters because they can take people with the right attitude and give them the skills and tools that they can use.

It can take a year to ten years, depending upon variables, to prepare someone for competitive fighting. If someone just loves to fight and hurt people, and doesn't care about being hurt, is a lot more likely to succeed than someone pressured into it by a parent who wants their son (or daughter) to be known as a fighter. Someone accustomed to discipline and work will be better at it than a couch potato. Someone who has some experience and training will be *a little more difficult to train* than a person starting fresh. But those qualities could be helpful, too. It depends on the person, their temperament, their environment, their resources, and biology.

Here are some basic areas of focus:

- Aerobic capacity - "wind", the cardio-vascular system generally. This is Number One.
- Muscular system, general to specific. They need more than big arms. ALL of their muscles should be developed, but certain ones in particular - all core muscles, front and back, then legs, then arms, then neck and shoulders.
- Speed drills. This covers all mobility, but direct conditioning to respond in certain ways to certain

stimuli, that is, react properly to punches, kicks, grabs, holds, etc.

- Creative thinking. Adaptation to new situations.
- Mental training, generally - self-hypnosis, meditation, stress reduction and use, motivation, pain tolerance, concentration, and so on.

You will focus on likely and legal attacks by an opponent in competition, not how to defend against streetfighters, weapons, etc. or traditions and ceremony as much. Training a person to box will concentrate upon boxing attacks, for example. If possible, observe the opponent ahead of time and note strengths and weaknesses. But don't make it obvious, what you're doing.

Aerobic exercises: running (roadwork), jumping jacks, ~~plym~~metrics, high-speed calisthenics, jump rope, speed and heavy bags, etc.

Muscles: back, sides, and abdomen, primary core. Chest and shoulders, secondary. Leg training, in addition to aerobic exercises, would be Pilate's and calisthenics, stance training, and weights, and kicking drills. Arms: pullups, back arms, pushups, cables and weights, bag work, high-intensity punching and striking drills (minimum number of strikes in a set time, usually 1 minute).

Speed drills: High-repetition striking and kicking combos, mixed with grab and grappling responses, throws, and evasion footwork. Foot work generally, based upon ~~plym~~metrics and jumprope above, in various combinations. A pattern of dots on the floor, in various configurations, are used to hop, two and one footed, in a number of versions.

Creative thinking is to later use different attacks in combinations unfamiliar to the student. Mental training can involve all of the above and more - proper use of hypnosis and creative visualization is highly effective in most cases. Note what your student's main modality is - most people are visually minded, but some are auditory and kinesthetic. Some, like me, are oddballs that constantly switch between modalities, depending upon the situation.

It also helps if you are able to Stop at points in lessons where a student has performed well, and have them pause to mentally review what they just did correctly - remember how it looks and feels. This is very important. Quickly reviewing the good performance while it is fresh in the mind helps one to learn and recall, as well as understand the lessons.

EIGHT POEMS OF THE FISTS

The name of the style, Goju, was based upon line three.

- ★ The mind is one with heaven and earth.
- ★ The circulatory rhythm of the body is similar to the cycle of the sun and the moon.
 - ★ The way of inhaling and exhaling is hardness and softness.
 - ★ Act in accordance with time and change.
- ★ Techniques will occur in the absence of conscious thought.
 - ★ The feet must advance and retreat, separate and meet.
 - ★ The eyes do not miss even the slightest change.
 - ★ The ears listen well in all directions.

The mind being one with heaven and earth is the esoteric concept of "Oneness" and spiritual unity with the Creator. Some call this "seeing with the eyes and mind of God". A person should be integrated with both physical (earthly) and spiritual (heavenly) things, not one without the other. This is mentioned first because it is the most important.

All life has a rhythm and cycles, and many inanimate objects also possess rhythm and cyclic phenomena. Interactions with others, whether a brief greeting or conversation, or life-and-death combat has rhythms and cycles. As Musashi said, timing these and being aware of yours and your opponent's is crucial to victory. The sun and moon are possibly the most vivid examples, but also refer to Hatha yoga, which is a part of Goju-ryu karate. In short, rhythms and cycles can be used to one's advantage in combat and all of life.

Inhaling and exhaling is a crucial and critical rhythm and cycle to master in martial arts, of yours and your opponent's. Hard and soft, yang and yin, is a part of all existence, from the atomic level to the galactic level. This is the basis of all strategy.

Acting in accordance with time and change can refer to timing, an extremely important element of combat, and distancing, the constantly - moving dynamics of combat. This is directly connected with rhythm and cycles of action and inaction, hard and soft, yang and yin. A person can be beaten just by mastering this. Not being where your opponent expects you to be, when he expects you to be there, is one way to look at it.

Conscious thought is for training; performing techniques without thought is for combat. If you have not trained with conscious thought, you cannot really perform them under the stress of combat without conscious thought.

The feet obviously refer to footwork. Bruce Lee once said that any attack can be dealt with by the use of footwork (or at least change of location). This goes back to the discussion of rhythm, timing, and distancing. One simple way to see this is, if you are being attacked, move out of the way. Another is the concept of balance, proper use of the forces of yang and yin, hard and soft.

These last two deal with perception, and Goju has a number of exercises to enhance one's perception. If you do not know what is going on around you, you are in trouble. This is to say, pay attention! This applies to training and combat, thus all of life.

* ○ * ○ * ○

*Gogen Yamaguchi, one of the founders of Goju-ryu karate, gave this advice as the **"Five Secrets of Japanese Goju-ryu"***

- ♣ Move quickly.
- ♣ Have a sound, calm mind.
- ♥ Be light in body.
- ♦ Have a clever mind.
- ★ Master the basics.

THE WARRIOR'S CREED

There are many versions of a "Warrior's Creed", depending upon the philosophy of the style of martial arts one is practicing. This one seems to be representative of the one common in Budo (Way of the Warrior, i.e., Samurai), found in a novel by Eric Van Lustbader, called *The Miko*. It contains the basic ideas that most Warrior's Creeds have and will be explained a little below.



"I have no parents; I made the heavens and earth my parents. I have no home; I make *saika tanden* my home. I have no body; I make stoicism my body. I have no eyes; I make the flash of lightning my eyes. I have no strategy; I make *sakkatsu jizai* my strategy. I have no designs; I make *kisan* my designs. I have no principles; I make *rin kichen* my principles."

According to the author, *sakkatsu jizai* means "free to kill and restore life". *Kisan* means "taking opportunity by the forelock". And *rinkichen* means "adaptability to all circumstances".

A Warrior's creed can be the same as a *dojo kun*, but is not necessarily the same thing. One of this nature is designed mainly for those who follow Budo, the Way of the Warrior, which was espoused by the Samurai class of old Japan. This creed does not normally represent the intentions of the vast majority of modern persons who do not plan on being Samurai or making the warrior lifestyle their Way of life. The Samurai's whole existence centered upon being a warrior and service to their "lord" or daimyo. That means that everything else in their life was subordinate to their dedication to their craft and persona as one who will defend their lord and kill on command, even themselves.

Even *ronin* (sort of an independent contractor samurai, meaning "wave-man"), released from service to the daimyo for a time to mature and develop, or as a punishment), this creed was held to a large extent. It embodied their mentality and personality to a point that some ronin, no longer in service to their daimyo, committed seppuku or hari-kari, a gruesome form of suicide involving sawing one's abdomen open, one side to the other, then upwards. Usually, a friend will stand ready with a sword to cut their head off to shorten the pain. Once a person has begun, the point is made that they are doing the honorable thing, to them.

Having no parents means that they are essentially self-sufficient, and are ready to do whatever their daimyo orders. They are not dependent upon anyone else in life. Likewise, having no home means that they are totally committed to the service to the daimyo, and will go anywhere for him. Their *saika tanden* in their seat of spiritual life, their inner self. Having no body means that they do not cater to the desires and demands of the flesh but control them through discipline and self-control. Comforts are subservient to their duty. Having no eyes basically means that they execute "blind justice", in Western terms, objectively and not motivated by emotions. They do not perceive and see life in general as the average person does, but with mental training, "see with the eyes of the gods". Having no strategy means that they have no limitations, save those boundaries imposed by Budo itself, to service to their daimyo. They are ready to act at all times. Also this means that they are trained to both kill and heal. Having no designs means that they have intelligent initiative and leadership skills, do not always have to be told what to do and what not to do, and can organize others to complete a mission or fulfill a daimyo's requests. Having no principles means that they respond to their environment as it really is and not as they wish it to be. They are not to be susceptible to deceptions.

Musashi said, this will take much study and practice! Samurai means, basically, "servant", which is what they were, despite high status in Japanese society. Paradoxically, there is a parallel with modern clergy, whereas the titles "minister" and "deacon" mean "servant", yet they have a high status in society. Both have to cultivate a different perspective in life, and have priorities and values which do not apply to average persons. Like modern law enforcement, samurai were given privileges and status above others, weapons, training, equipment, uniforms, symbols, and funding that civilians are not allowed. Abuse of this special status is common to all of the above as well, resulting in the need for guerrillas, rebels, ninja, and the like. Given the privilege of life and death, they are both trusted and tempted beyond the normal realm of experience.

SUGGESTIONS FOR A MODERN WARRIOR'S CREED

In deciding how to construct your own Warrior's Creed, which is relevant to you and applicable to your Way of life, there are several factors to consider:

1. Your personal value system. Many people have not even given thought to what their actual personal values are, let alone formulated a cohesive philosophy. There are often differences between what one believes their values *should be* as opposed to what they *really are, in life*. Most people think that their values "should be" things like God, Family, Money, etc. but in practice, they behave in a manner which belies their claims. A person can say that their family is their top value, yet do things which indicate that they are not so valuable after all. Things are revealed when they endure time, growth, and stress.

2. Your personal boundaries. This is directly linked to one's value system, and likewise is revealed over time. Where does one draw lines and limit their and others behavior? Do you decide to fight when someone insults you, and to what extent does one deserve a beating for blurting out rude words? A traditional samurai may slice their heads off, but is that really what is appropriate in this day and culture? The law, one's religion, if they have one, and future ramifications have to be considered. How much is too much, and too little? What is "turning the other cheek" to YOU? Is it literal, or figurative?

3. Where is martial arts in your personal structure of values? Consider the benefits of practicing your martial art, and balance this with any drawbacks, and how these two factors interact with your other values and activities. Is it a once-a-week thing? Is it because you are going to compete? Is it because you like the status of "a karate expert"? Is it because you fear for your safety or that of your family? Is it because your occupation requires it? Is it because of the people you encounter in the dojo? Put another way, when is it appropriate to talk, run, control, stun, incapacitate, injure, cripple, or kill, in your mind?

4. Connected to this is, how much, and how long, are you willing to commit to the martial art? How far are you really going to go? Once having reached the level you believe is your personal limit, are you going to "rest on your laurels" or maintain those skills so that they are still useful and accessible when needed? In the case of one "resting on one's laurels", what is important to them is the status and image, not the skills themselves. Either that or they mistakenly believe that there will be no deterioration of skill and knowledge over time it is neglected. Variables such as money, time, interest, health, job, school, and transportation can influence how much one devotes to their martial art. In the modern world, no one is expected to be a real samurai, and in many places and circumstances it is impossible.

5. To what extent do you respect those that are authority persons in your life? That is, who's your "daimyo"? God? Parents? Supervisor? Spouse? Sensei? To what extent do each of these influence and control what you do? What kind of sacrifices are you willing to make for each of these entities? How do martial arts figure into each of these? A Warrior, of any sort, is very clear in all of these things, as much as one can be, without predicting the future and rehearsing one's behavior ahead of time. Conversely, who is under your control and authority? Your kids, spouse, workers, relatives? How do they affect your practice of martial arts and vice-versa? Do you neglect your children, for example, in order to practice your martial arts? Do you demand that they participate, even if they are not interested in it? Who are your equals?

6. How does being a martial artist affect your self-image? For example, it will boost your self-esteem, sense of worth and control over one's life, self-understanding, relations with others, health, respect, and so on. Do you do it to put the fear of God in others? Seriously, this is very common. Do you practice it in order to announce, albeit silently, to those that abused or bullied you that you are now a player in the game of life and will not be their punching bag anymore, and from now on, interactions with them will be with you as someone who is to be respected and feared? All of these things can require serious self-examination and introspection, all of which is good for the martial artist that is maturing and deciding how and when to apply violent, life-taking methods that can bring with them many unforeseen consequences.

One can have a "Warrior's Creed" without knowing it. One should *consciously create it*.

You may have to re-write your warrior's creed several times until you get it right. It will ideally sound good, feel right, and be short and to the point. More importantly, it will be directly applicable to you. It will further motivate you as you repeat it every day to yourself and you act upon it's precepts, in order to make it real.

This means that you can tell yourself that you are improving daily as a martial artist, but this is no more than an empty platitude of positive thinking unless you practice and study. Anyone can repeat to themselves how great they are, but in real life, be just as bad as ever. You have to not only diligently repeat it, but meditate upon it. If a part does not sound or feel right to you, you may consider changing it until what you read fits you.

One of the most important things in this is your ultimate goal. Mastery of your art? Reaching your full potential? Able to beat the thug down the street that takes your lunch? You have to be honest with yourself, if no one else. If your **REAL GOAL** is to beat up the thug that torments you, then focus mainly on that. If you actually want to replace him as the neighborhood bully, then focus on that. I am not saying you should, just that you should be honest with yourself.

Realistically, your creed (which is a term used in religion for a concise statement of beliefs) should be short, positive, and to the point. It does not have to be a page-long diatribe or babble session. It should be something that you could condition yourself to act upon and be energized by after one reads it. That is, make it a habit to ACT as if those things in the creed are coming true after you read it. It is an affirmation, true, but it is also a form of self-hypnosis. You MAKE IT come true. They are just words unless you do so.

A dojo kun (creed) is usually prohibitive, that is, it is a "10 commandments"-like series of injunctions against certain behavior and limits upon the applications of the art. You can include and incorporate some of this, but the main focus with any affirmation is to be positive, that is, what you are to DO, not what you are NOT to do. You may acknowledge your Higher Power, whoever that may be (God, Sensei, the President) as your One Source of All Power, your Invisible Friend, whomever that is to you. You can also emphasize that you need to do certain things regularly in order to improve and build upon the foundations laid by your Sensei of you as a martial artist. You can also indicate who you owe respect and honor towards, and as a result, your diligent work is a form of showing this respect.

The Warrior's Creed that I gave from Lustbader is but one example of this. In this one, it is emphasized that they are independent from all others but the daimyo, and service to him. As a samurai of this daimyo, they will perfect their art and skills to optimally perform the roles of a warrior expected of them. It also points out that they will practice a state of mind, typical of those that practice Zen Buddhism, and to some extent, Shinto, that will enhance this role as a warrior. For example, one having "the flash of lightning their eyes" can refer to the flash of insight (Satori) sought for in Zen Buddhist training. If you are not a Zen Buddhist, you can approximate this state as it is relevant and necessary to you.

This is to point out that reasoning, logic, and even conscious thought can and will interfere with the proper practice of some aspects of the martial arts. The level of spontaneity is so high that, if one stopped to think or reason, they would die. One would be killed rather early in the game if they allowed thought to intrude into an area in which it is not desired or useful.

This does not mean that one should not think! This means that there is a time and place for everything, and in the heat of combat, it is NOT the time nor the place for analytical thought processes. There is no time for it. All of that is to be done during practice, until one reaches the level of "no-mind", a state of VOID in which one can respond instantly and appropriately to any attack. This also transcends the mind, which is what it really means. It does not mean throw your brains in the garbage; it means set them aside and let the body respond as it was trained to respond, without interference. More on this in the Sports Psychology section.

BASIC VOCABULARY FOR SENDAI (Japanese)

NUMBERS:

1 - ichi
2 - ni
3 - san
4 - shi (or yon)
5 - go
6 - roku
7 - shichi (nana)
8 - hachi
9 - kyu
10 - ju
11 - ju-ichi (10+1)
12 - ju-ni
13 - ju-san
14 - ju-shi
15 - ju-go
16 - ju-roku
17 - ju-shichi
18 - ju-hachi
19 - ju-kyu
20 - ni-ju (two tens)

BELT RANKS:

kyu-kyu	white belt - 9th
hachi-kyu	yellow belt - 8th
shichi-kyu	orange belt - 7th
roku-kyu	blue belt - 6th
go-kyu	green belt - 5th
yon-kyu	purple belt - 4th
san-kyu	brown belt - 3rd
ni-kyu	brown belt - 2nd
ichi-kyu	brown belt - 1st
sho-dan	black belt - 1st
ni-dan	black belt - 2nd
san-dan	black belt - 3rd
yon-dan	black belt - 4th
go-dan	black belt - 5th
roku-dan	black belt - 6th
shichi-dan	black belt - 7th
hachi-dan	black belt - 8th
kyu-dan	black belt - 9th
ju-dan	black belt - 10th

NOTE: the word "shi" is not often used for the number "four" because it sounds like the word for "death" in Japanese, and if one is superstitious, they will follow this. Likewise, the number 7 has the sound "shi" in it also, and sometimes "nana" is substituted for it. In many styles, there are variations in the colors, and sometimes symbolic meanings are given for them. Lastly, in advanced ranks, such as sixth dan and above, variations on red, red and white, and red and black belts are used, depending on the style and instructor.

Kiotsuke - Attention in the *dojo*! Stop what you're doing.

Onegaishimas - (To Sensei) Please give us instruction.

O tagai ni, rei - Bow to each other.

Ooss - Various, "Greetings", hello, welcome, enter and learn, join us.

Shomen ni taishite, rei - Face *shomen*, bow.

— **ni taishite** - Please turn and face —

Sensei ni taishite, rei - Face *Sensei*, bow.

Arigoto gozaimashita, Sensei - Thank you, *Sensei*.

Gokuro san - Thank you for doing your part.

Mokuso - Close eyes and begin meditation.

Mokuso yame - Stop meditation, open eyes.

Yame - Stop.

Hajime - Begin.

Yukkuri - Slowly.

Hayaku - Quickly.

Yoi - Ready (position).

Seiza - Get into formal kneeling position for meditation or ceremony.

Mawatte - Turn.

Naotte - Return to original position.

Kamaete - Get into the proper position.

Rei - Bow.

Ritsu-rei - Standing bow.

Ritsu-zen - Standing zen meditation.
Za-rei - Kneeling bow (from *seiza*).
Kiai shite - Give the "kiai" shout.
Gora nashi - Do *kata* without someone counting.
Dachi - Stance, position.
Dojo - "Way-place", school where your "way" of life is taught.
Enbusen - Foot pattern of *kata*.
Gassho - Formal bow. Sometimes "Keirei".
Hidari - Left side.
Migi - Right side.
Hiki-te - Hand "loaded" or "chambered", prepared to be used.
Hiki-ashi - Foot "loaded" or "chambered", prepared to be used.
Jodan - Upper level, high.
Chudan - Middle level, mid-.
Gedan - Lower level, low.
Jyu kata - Your chosen *kata* to perform.
Kangeiko - Cold-weather training.
Kamae - Positioning of limbs.
Keiko - Training.
Kan - Training hall, school, center.
Kai - Organization, club, group.
Obi - Cloth belt, usually of specific color for rank.
Reigi - Etiquette, formalities appropriate for *dojo*.
Renshu - Practice.
Sensei - "Born-before", instructor or teacher.
Senpai (also, "Sempai"), assistant to *Sensei*, senior student.
Shomen - Shrine at front of *dojo* to honor country, Past and Present *Sensei*.
Shitei kata - *Kata* required to qualify for rank.
Taisebaki - Body movement; evasion or side-stepping.
 — no tsukuri - Preparatory position for a specific technique.
Yo ibuki - External, "yang" or "hard" breathing technique.
In ibuki - Internal, "yin", or "soft" breathing technique.
Zanshin - An open, alert mind, relaxed and ready.
Zen - Japanese version of Buddhist meditation practices ("*Chan*").
Kihon - Basics (done from one position).
Ido - Movement.
Kata (or *gata*) - Series of pre-arranged movements, like a dance, to practice formal techniques of a style.
Kumite - "Together-hands", practice fighting.
Bunkai - Practicing specific portions of *kata* to find applications.
Shiai - Tournament or contest.
Undo - Exercises, e.g., *Junbi undo* or warmup exercises, *Seibi undo* or stretching, *hokyo undo* for strength.
Ryu - Style or system of martial arts.
Uke (or, *barai*) - Block.
Budo - Warrior-way. Formal way of life of a Japanese Samurai.
Geri - Kick.
Zuki (or *ate*, or *uchi*) - Strike.
Waza - Technique or method.
Jutsu - Collection of *waza* into a specific system.
Ukemi - Falling techniques, "meeting the floor".
Yang - Chinese for the Japanese "yo", for things that are male, linear, rely on power and speed.
Yin - Chinese for the Japanese "in", for things that are female, circular, rely on timing and leverage.
Goju - Go not for "five" but "hard", as in "yang"; "ju" not for "ten" but "soft" as in "yin"; an art that works to balance both *yin* (soft) and *yang* (hard) techniques together into one art.
Karate - "Empty hands", unarmed; originally "China hands", telling of its origins.

Do, michi, tao - The "Way", as in way of life, path, road, direction. Tao ("daow") is Chinese. "Michi" is Japanese; "do" is often seen in martial arts, as a part of a style name, e.g. "Karate-do", way of karate.

Shuto - Open, knife-hand (edge of hand) strike.

Arigoto - Thanks. *Domo Arigoto* would be "Thank you very much".

Atemi - Striking. *Atemi-waza* would be "striking techniques".

Bo - A long staff or pole.

Honbu - Home school or Headquarters of a martial art.

Dozo - Please.

Dan - "Man" or the *yudansha*, black belt ranks.

Kyu - "Q", or "child", ranks under black belt.

Katana - A long Japanese sword. *Dai - katana* means "great long sword", an extra-long one.

Wakazashi - A short Japanese sword, for close-combat.

Tanto - Small version of the Japanese sword, formerly used for *hari-kari* (ritual suicide by cutting stomach).

Ki - ("Key") internal energy, controlled by breathing and concentration. "Chi" in Chinese. It also refers to the registration book to sign when you visit or arrive to practice.

Kami - Spirit(s), ancestors, supernatural forces, gods.

Kami-za - Spirit-seat. Place of honor in dojo for originator of martial art.

ka - As a suffix, "practitioner"; e.g. *karate-ka*, *judo-ka*, *aikido-ka*.

Gi - Or "*Kei ko gi*"; the uniform used to practice martial arts in.

Kendo - Formal sword-fighting practice with wooden *bokken*. *Kenjutsu* is the more combat-oriented art.

Judo - "Soft" (or easier, gentler) way.

Kama - Short sickle.

Jikan - Match time.

hata - Flag to indicate who scored a point in a match.

Kime - Focused "ki" or power.

Konichiwa - "Hello, how are you?" Standard Japanese greeting.

Ohayo gozaimas - Good morning; "it is early".

Konbonwa - Good evening.

Kun - Basic statement of goals or mission; creed. A "*dojo kun*" is recited to emphasize the main moral guidelines and values of the martial art.

Minna de - All together.

Naore - At ease.

O- - as a prefix, great, grand, big, large; e.g., "*O-Sensei*" is the head *Sensei*.

Nippon - (or *Nihon*) Japan.

Koji - Old traditions.

Mate - Wait.

Uchi-deshi - Live-in student (*deshi*), training with *Sensei* almost full-time.

Seito - Another word for *deshi*, student.

Nage - Throw. *Nage-waza* are throwing techniques.

Shihan - Master. A *Sekai Shihan* is the Grandmaster of an art.

Tatami - Floor mat in a *dojo*.

Tachi agaru - Stand up.

Tenji - A demonstration.

Su waru - Sit down.

Set subi - Equipment and gear such as pads, cups, mouth guards, etc.

Sa sen - A humbling and psychological testing to determine commitment to art, "dressing-down".

Wazu ari - A half-point in a match.

Yoka sei - Beginners.

Ippon - One point in a match.

So atari kumite - Full-contact fighting.

uke - Block (also *parai*). Also the word for "practice partner".

-San - As a suffix, same as "Mister", "Miss", or "Mrs."; e.g. "Eugene-san".

Te - (also *Shu*), hand or hands. Sometimes, fighting art e.g. "Kara te", "Shuri-te", "Naha-te".

Ken - Fist, sometimes blade or knife.

-tai - As prefix or suffix, body or body position.

Ura - (or "ri-") Back or rearward.

Mae - ("may") Front or forward. A *mae-geri* is a front kick. Sometimes "zen" as in "*zen-ku-dachi*".

Yoko - Side, sideward. A *yoko-geri* is a side kick.

-to - As suffix, sometimes for "sword", e.g. with *shuto* or "sword-hand".

Shotokan - "Pine-Sea" school, nickname of Grandmaster Funakoshi, became name of his *karate ryu*.

Funakoshi wrote several books on his style, *karate-do* and *karate-jutsu*, all worth study.

Aikido - Various translated, "Way of Peaceful Power", a style of martial arts created by Grandmaster

Ueshiba Morihei, which emphasizes neutralization of attacks through holds and circular movement.

-soku - Foot, stance, like *ashi*.

Dojo soji - Routine dojo cleaning activity.

Kanchi kanren - Another term for cold-weather training (*kangeiko*).

Shoshin sha geiko - Beginner's practice.

Kuro obi geiko - Black belt practice.

De geiko - Visiting and practicing at other *dojo*.

Shido geiko - Student teaching duty, usually for *senpai*. Considered part of their training.

Shuccho enbu - Public demonstrations (like *tenji*).

Uketsuke - Reception, when entering *dojo*.

Shomu - Administrative duties, such as office work in the *dojo*; e.g. *uketsuke*.

Kaikei - Accounting and bookkeeping.

Kikaku - Planning, as with lesson planning, training, organizing, scheduling, etc.

Koukoku - Publicity and advertising.

Shidoin - The instructors, i.e. *Sensei*, sometimes *senpai* also.

Shuzen - Repair work in *dojo*. *Senpai* should be alert to worn or damaged equipment, facilities, etc.

Yamato Takeru no Mikoto - In the Shinto religion, the martial arts *kami*.

Shinto - "Way of the gods"; the ancient religion of Japan, based upon ancestor worship, powers of nature, personal energy (*ki*), and shamanism. Many elements exist in modern martial arts.

Kyui betsu koshu kai - A seminar, focusing upon a specific rank and the skills learned there.

Susuharai - Big year-end cleaning ritual, not only for cleanliness but to rid *dojo* of bad luck (*ke*).

Bureiko - *Dojo* party, for various reasons. It could be a regular holiday (e.g. Christmas), or one of the *Shinto* or Buddhist holidays, or a member's birthday, anniversary, etc.

Utagoe kai - A singing party. As above (*Bureiko*), but mostly singing.

Shikofumi - A *Shinto* ritual to the four directions, by one dressed in *samurai* armor.

Keiko hajime - First practice of the year.

Shunki koshu kai - Spring seminar.

Kaki koshu kai - Summer seminar.

Shuki koshi kai - Fall seminar.

Keiko osame - Last practice of the year.

Shogatsu shitaku - Preparation for the new year.

Shogatsu Iwai - New year's celebration.

Misogi - Purification ritual. Often with *Shinto* rituals.

Shimenawa - Rice-straw rope decorations for *dojo*.

Mochi - Pounded rice cakes in *Shinto* offerings. *Kagamimochi* are rounded ones used to tell fortune of *dojo*.

Kampai! - Cheers!

A - "ah" E - "eh" I - "ee" O - "oh" U - "uh"

As a rule, there are NO silent letters. "Long" vowels, in Japanese, generally means a vowel held a little longer than usual. This can change the meaning of a word. "Long" or double consonants are harder to explain. They too can change the meaning of a word, but the sound is more subtle. Usually, the meaning is clear from the context. Some Japanese words change slightly depending on how they are combined with other words, for example, "*keiko*" is sometimes said "*geiko*".

Overview of important books

• For Martial Artists •

The Art of War by Sun Tzu. This is a classic on military strategy by a famous Chinese general hundreds of years ago. It deals with weather, terrain, environment, troops, leadership, deception, intelligence, spies, prisoners, and more. It is worth the serious study by serious martial arts, after which you would appreciate the many others (by Napoleon, Von Clauswitz, MacArthur, etc.). It is good to know this one well, first, before the others. It is the gold standard.

The Book of Five Rings or Go Rin no Sho, by Minamoto Musashi, also a brief but very valuable work by the greatest swordsman of Japan's history. The "Rings" or spheres are the five metaphysical elements: Fire, Earth, Air, Water, the Void (or Wood), to the Japanese. Like Art of War, it is about strategy, Sun Tzu mainly using the military commander's viewpoint and Musashi focusing upon personal combat, comparing styles of swordfighting and mental attitudes.

The I-Ching is an ancient Chinese text on divination, and is the first to describe the interactions of yin and yang throughout nature. It is 64 sections represented by six sets of horizontal lines: solid for yang, split in the center for yin. Each set of lines describes interactions of yin and yang forces in "six layers", or reading the stack of lines from the bottom upwards.

The Nei Jing, or Yellow Emperor's Internal Classic is the basic text for Oriental Healing Arts. It is standard reference, even though it was written hundreds of years ago. It describes in some detail yin and yang, the five elements (the Chinese version is a little different than the Japanese), Chi energy, pulse and tongue diagnosis, the meridians and functions, acupuncture, herbology, moxibustion, and so forth.

The Way of Life and Nature by Lao Tzu, variously translated in different ways from "Tao te Ching", is the basic "bible" of Taoism, and consists of 81 brief sections that describe Li, the Great Void and Mystery, the Tao, or natural way, aspects of yin and yang and their interactions, social and personal views, creation and cosmology, and more.

The Tao of Jeet Kune Do is the "bible" of Bruce Lee, a collection of insights and advice for martial artists, with some philosophy mixed in from Buddhism and Taoism. Many technical aspects of martial arts training and combat, with his diagrams. Serious and thought-provoking reading.

The Way and the Power by Frank Lovret, published by Paladin Press. This deals with martial arts strategy, very similar to Art of War and Book of Five Rings, and is sort of a modern version of them. It shows how abstract strategies from old martial artists and generals can have direct, relevant applications to the modern martial artist with practical uses.

The Web that has no Weaver by Ted Kaptchuck is a modern version of the Nei Jing, and puts oriental medicine in modern, understandable terms, like Lovret does with Art of War and Five Rings.

Karate: My Way of Life by Grandmaster Gichin Funakoshi, founder of Shotokan karate. Excellent and insightful for all martial artists. Also recommended by him are *The 20 Guiding Principles of Karate*; *Karate-do Kyohan*; *Karate-jutsu*; and *Karate-do Nyumen*, mostly by Kodansha Publications.

Street E & E by Marc "Animal" MacYoung (also by Paladin Press) is a very humorous and realistic look at survival on the streets, and escape and evasion from people whom you may encounter. Despite the fact that many martial arts teach you that you are supposed to march proudly into battle, regardless of the odds, the smart thing to do is don't pretend you're Bruce Lee and can beat (or survive) 20 people; get out of there and fight another day. One word: PRACTICAL, as opposed to theoretical; based upon experience. His other works include:

- Fists, Wits, and a Wicked Right
- Pool Cues, Beer Bottles, and Baseball Bats
- Violence, Blunders, and Fractured Jaws
- A Professional's Guide to Ending Violence Quickly
- Knives, Knife Fighting and Related Hassles
- Cheap Shots, Ambushes, and Other Lessons
- Floor Fighting: Stompings, Maimings, etc.

Other books that are very valuable for reference are:

By the Ueshiba family, founders of Aikido -

Budo Training in Aikido; Budo; The Essence of Aikido (Morihei Ueshiba)

The Art of Aikido; The Spirit of Aikido (Kisshomaru Ueshiba)

Best Aikido; The Aikido Master Course; Progressive Aikido (Moriteru Ueshiba)

By Master Nakayama - the 11 volume "Best Karate" series on Shotokan Karate

By Jigoro Kano, founder of Judo: **Mind over Muscle; Kodokan Judo**

By Master Yamamoto: **Hagakure: Book of the Samurai**

By Grandmaster Robert Trias: **My Hand is My Sword**

AND:

Pressure-Point Fighting (Clark)

Essence of Okinawan Karate-do (Nagamine)

The Bible of Karate Bubishi (McCarthy)

Children and the Martial Arts (Homma)

War with Empty Hands

The Way of the Warrior

Kill as Catch Can

A Bouncer's Guide to Barroom Brawling (Peyton Quinn)

The Nature of School Bullying

Adult Bullying

Bushido (Inazo Nitobe)

The Canon of Judo (Mifune)

Total Aikido; Dynamic Aikido; Aikido - Complete basic techniques (Shioda)

Ki in Daily Life; Kiatsu (Tohei)

A Complete Guide to Acupressure (Teegarden)

Acupuncture without Needles (J. Cerney)

Fingerpressure First Aid (CPA Books, Boring OR)

Goju-ryu Karate-do (Goju-Ryu Karate-do Kyokai, Toledo, OH)

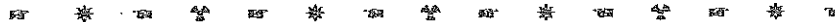
The Book of Chi (Wildish)

Tuttle Dictionary of Martial Arts (Tuttle Books)

Complete Shotokan Karate (Rielly)

Complete Aikido (Suenaka)

Wing Chun Martial Arts (Yip)



For out-of-print or hard-to-find books, beside the Internet you might try Amazon.com, check in local city, county, state libraries, through the inter-library loan program in most places, or find it in used book stores. For more information, (with Author, Title, and/or Subject) you might check a libraries' set of books called **Books in Print**, for that period of time it may have been published. Paladin Press (Box 1307, Boulder CO 80306), Charles Tuttle Books, Kodansha Int'l (575 Lexington Ave. NY NY 10022), Loompanics Unlimited (Port Townsend WA 98368), Unique Publications (CA) and others have many of these books, and many others. There are so many of these, I can't possibly list them all.

Here are a few others that may be helpful and useful in your office:

Business Almanac

New York City Public Library Desk Reference

First Aid Manual/Emergency Medical Guide

Business Directory US

Signing in 14 Languages (sign language/English, plus 13 more languages)

Basic and full sized Law Dictionary

English Dictionary

World Almanac

Telephone Directory

☠ BIBLIOGRAPHY & SOURCES ☠

Suggested readings *Self-defense and Karate*

Bruce Tegner's complete books of Karate, Judo, Aikido, Jukado, and Self-Defense
Practical Karate volumes 1 - 6 (Nakayama, Draeger)
Best Karate volumes 1 - 8 (Nakayama)
Black Medicine volumes 1 - 4 (Mashiro)
Methods of Shuri-te volumes 1 - 4 (Trias)
My Hand is My Sword (Trias)
Traditional Okinawan Goju Karate (Higgaonna)
Zen Karate (Bassett)
Anything Goes (Christensen)
Master's Guide to Basic Self-Defense (Long)
Kamikaze Fighting (Vassolo)
Street Lethal (Franco)

Psychology & Teaching

Psychology Made Simple
Instructor Candidate's Manual (American Red Cross)
All You Can Do is All You Can Do (Williams)
Invitation to Psychology (Huston, Bee, Hatfield, Rimm)
Please Understand Me (Keirse, Bates)
Teaching with Results (Moody Bible Institute)
Competent to Counsel (Adams)
Energize Your Life Through Total Communication (Wright)
Why am I afraid to tell you who I am? (Powell)
The Helping Interview (Benjamin)

First Aid, Health, & Safety

American Red Cross Standard First Aid and Personal Safety
The Complete Book of SportsMedicine (Dominguez)
The SportsMedicine Book (Mickin, Hoffman)
The Athlete's Guide to SportsMedicine (Darden)

Other Sources

Neuro-Linguistic Programming and Hypnosis
Interviewing for the Medical Professional
Cardio-Pulmonary Resuscitation review & update
(Johns Hopkins University Continuing Education Videos & tapes)

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